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INSTITUTE
OF
DESIGN

APRIL
1934

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The BULLETIN *of the* BEAUX-ARTS INSTITUTE *of* DESIGN
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The following discussions of the judgments are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

THIRD ANALYTIQUE

"AN ENTRANCE TO A PUBLIC BUILDING"

The subject was a good one to carry out the true purpose of an analytique, the discipline for which an analytique really exists. It required no brilliancy to find a solution, but merely a well proportioned opening and a carefully thought out order around it. On the other hand, if a student wanted to use the books, there are readily accessible dozens of impressive doorways, from which to learn the great wealth of refinement in detail and in the interrelation of parts, that can go into so simple a composition. There was room on the sheet even to show the relation of the doorway to the composition of the entire building, a consideration that should not be entirely over the head of a beginner.

If this much be granted, the fact that only one drawing was awarded as much as "First Mention" calls for explanations as a guide to improvement. In the judgment the following points were considered:

The composition of the motive, proportion, suitability.

Correctness, not only of the order and accessories such as balustrades and vases, but also of stereotomy and shadows.

Drawing and rendering.

The composition of the sheet as a whole.

While Jurors vary in opinion as to the exact relative importance of these factors, it is certain that a drawing in which any one of them has been slighted is handicapped. In one drawing the parti and the proportions of the design were admired so much that it was considered for an award, but on closer inspection the drawing was slovenly, the shadows and stone jointing showed errors, and the details were inadequately rendered. There were one or two splendid sheet compositions that revealed serious effort in that department alone, and there were the usual regretted cases of conscientious effort applied to a scheme that the Jury felt to be not quite suitable.

Besides these drawings there was a group that was handicapped in quite a different way. Then one sees aberrations in orders, balustrades, vases, whose only recommendation is their oddity, it becomes a duty to give way to the ever-present temptation to preach, and to repeat that as far as analytiques are concerned, "originality" in the sense of caprice is of less interest than thorough and sympathetic comprehension. Only on such a foundation is originality tolerable, however joyously it may then be acclaimed. True originality is never strained. Again, some students had worked hard to give as little emphasis to the required order as possible. The designer has a right to look forward, if he wishes, to the day when he can put the orders behind him, but while doing order problems he will command most respect by showing what he can do with the problem he is set to solve, which is the use of the orders. An analytique presents a problem in design, but it is also an exercise—training that is imposed in the belief that it will be of use to the student irrespective of whether he ever uses a single order in his professional life.

First Mention was awarded to the drawing of R. H. Licht, Atelier Licht, as being well thought out, well proportioned, and excellently drawn. The scale of the ornamental band in the arch was criticised as somewhat heavy for the capitals, and its relief as indicated in plan was excessive. The iron grille was pleasantly handled. In fact, the prevalence of intelligent interest in ironwork was an encouraging feature of the entire judgment. Cartouches were less well understood, showing a tendency to raggedness and diffusion, rather than the firmness and tightness required in stone.

Many drawings were thrown "H. C." because of failure to comply with the requirement of a half inch unrendered border around the plan. Others with only a half plan came very close to suffering the same fate.

LESSING WHITFORD WILLIAMS, New York, N. Y.

WARREN PRIZE

"A WORLD'S TRADES MART"

This problem was essentially one of circulation and not one of "pretty" planning, where symmetry, balance, mosaics and color were either important or called for. The student was supposed to think through the essential elements of the plan, relate those elements whose character and use grouped them together and provide ready access to those groupings of all of the five named means of transport—air, water, railroad, subway and motor.

These requirements of the program did not call either for monumental planning or monumental architecture, but for a well worked out simple diagram of an essentially practical group of buildings serving as the operating machine of a special business, namely—a trade mart. Elaborate poche and fancy mosaics were certainly uncalled for and served only to confuse the Jury and prevent them from finding out what the student wanted to express. Such false elaboration usually indicates that the student would rather draw than think on the theory that a pretty picture means more than a simple idea.

Examination of the winning design shows clearly the simple type of diagram which such a practical building problem calls for with circulation clearly indicated and only the actual construction of the buildings shown in simple poche.

The four other designs placed were all of the same general parti. They were all a little more elaborately developed than was necessary, but were nevertheless clearly expressed and easily understood, and showed in each case a well thought out grouping of the public elements of the problem as separate from the exhibition element, all having the major matter of circulation well thought out.

HARVEY WILEY CORBETT, New York, N. Y.

CLASS "B" III PROJET

"THE COLLEGE LIBRARY"

Very few of the plans showed any intelligent understanding of the normal operation of a library, either for control or use. It is evident that the architectural students and their faculty do not take advantage of the fact that titles of the programs are published one month previous to the date of the preparation of the esquisse. It seems advisable to suggest that the faculty of the various institutions competing take advantage of this period to give a lecture on the type of building under consideration, either by themselves or by an architect who has had experience in the particular problem contemplated. In this case it would have been well had the librarian of the institution delivered a lecture to the students on the definite problems of a college library. The student himself should have been inquisitive enough to visit his college library to determine the facts of organization and life which would have dictated his plans. It would also have been more interesting to the student if he had chosen a definite college within which to have designed his library so that he might in that way have had the character of his architecture influenced by environment and tradition rather than by a whim of the moment and the possible effect that various characteristics of architecture would have on a Jury.

It was disappointing to the Jury to see some of the better solutions placed hors de concours. It seems that mistakes once made in the esquisse, are incurable and must be retained for the rendu. Certainly a cure for this situation should be found as it is too severe that a student who progresses from his esquisse with a definite improvement of his preliminary conception should be penalized to the extent that he is discredited from competition. This problem could be largely eliminated if both the faculty and students would give more attention to the preliminary study before the esquisse is taken.

Individual Criticisms

D. B. Crittenden, of Yale University, offered by far the most intelligent plan solution for the function of a small college library. He realized the need of a cataloguing space adjacent to the delivery desk and control by the delivery desk of the various reading rooms. His delivery room with delivery desk and card catalogues with reference tables opposite is very good organization. If he had placed behind his delivery desk a service elevator and booklifts, and provided a center aisle in his stacks, with carrels at the windows for student study, it would have been an ideal plan for any smaller college of colonial character to build at the head of its campus. His exterior architecture has a great deal of character and is in beautiful proportion.

It is interesting to see that some universities are dealing with its students to such purpose as to establish a vocabulary of disciplined architecture in its junior students. With this background the student can readily develop in any direction if he has once considered the medium of proportion in a disciplined type.

H. Neumann, New York University, thought out carefully the organization of a college library. His delivery desk well controls his major reading rooms, and their ease of access from the delivery room is important. His disposition of the second floor is very thoughtfully worked out and shows ability to create a building disciplined by life. His exterior treatment is excellent. It expresses its interior use to a marked degree, and would readily fit in with charm to a college grouping.

L. M. Smith, Drexel Institute of Philadelphia, has developed a very charming and informal plan for his library. His disposition of the administrative offices is good. I would, however, suggest that he study a college library in operation so as to gain more planning experience from his problem. His distribution of the rooms is pleasing, and the character of his exterior architecture is in a disciplined style showing ability to get the most out of any problem that he will do in the future. I would also suggest his careful consideration of his section as it is the weakest element in his presentation.

J. J. Croft, Jr., Georgia School of Technology, submitted a charming presentation of the problem, well expressed architecturally. The criticism, of course, is that his offices are too remote from the delivery desk and call for unnecessary corridor space. This could have been avoided by moving the side wings forward and bringing the offices into closer relationship to the delivery desk, allowing the stack to project to the rear. This, however, might have made him "hors de concours" so is a doubtful criticism.

A. H. Fiedler, New York University, had a very interesting parti; that is, his offices in good relation to his delivery desk, but for some unknown reason, he decided to put a corridor between them and the outside light. This corridor serves no useful purpose. The fact that the program called for six offices may have led him astray, and he did not trouble to look into the organization of a college library to find that the cataloguing room could have been to one side occupying the space of the three offices and the corridor, and the librarian and the general offices on the opposite side, with access direct to the rear of the delivery desk. This would have put his plan into the "first mention placed" group. Having developed the wing idea, it seems too bad that he did not realize that a cross light would have added materially to the use of his reading rooms. His exterior treatment is dignified and shows that he is building up an architectural vocabulary which will serve him well in the future.

It is well for the student in Class "B" plan to bear in mind that only by careful study of the architecture of the past can he create a vocabulary sufficient in the future to control his design and logically develop by transition into new architectural expression.

JENS FREDRICK LARSON, Hanover, N. H.

CLASS "A" III ESQUISSE-ESQUISSE

"A COMMEMORATIVE BEACON"

In reading the program for "A Commemorative Beacon," one is impressed with the idea that here is an opportunity to exercise the urge to develop something new—architecturally. A monumental landmark has no tradition to follow and the accomplishments of the Twentieth Century due to modern machinery should inspire new ideas. The isolated location presents no limiting considerations. A gratifying proportion of the designs submitted showed considerable imagination. In its deliberations, the Jury determined on the outstanding features as being: monumental character, practicability as a landmark by day as well as by night, visibility from the air, and appropriateness to rugged surroundings. Various "partis", such as the isolated lighthouse, cliff dwelling, uninteresting shafts and illuminated billboards were generally eliminated although some of the latter employing practical features, received awards.

The simplest solutions placed were presented by T. H. Irion, of Armour Institute of Technology, and F. C. Rogers, of New York University, both of which, while not monumental, were decidedly practicable. The former was most attractively presented and was unique in expressing the realization that, as in a lighthouse, it is the source of light which must be seen and not only the beam. These two solutions, with that of F. Scott, Jr., of Yale University, were designed for planes approaching from all directions and not only in an easterly direction. The last mentioned esquisse with its spiral plan, would form a distinctive landmark seen from the air, especially in a wild setting. The same is true of K. D. Perlman's solution, of New York University, which in addition, has a rugged massiveness, which could be built of material at hand.

The similar designs of J. Bergamini and C. A. Schofield, of Yale University, while architecturally treated, present an aspect from the sea only, and are hardly appropriate for an isolated coast.

The development of a headland, as expressed by the almost identical solutions of J. Stein and A. R. Nozaki, of University of Illinois, are distinctive and ingenious. The pen and ink presentation of the latter drawing was highly commended by the Jury.

R. M. Law, of Carnegie Institute of Technology, and C. L. Macchi and S. Pilafian, of New York University, ran to the spectacular in solving the problem. All of them are beautifully drawn and lay stress on the commemorative feature but seen from the air would present a poor landmark by day on a rocky coast. This is a criticism applying generally to most of the solutions.

B. L. Barton, of University of Pennsylvania, and J. Fabricius, of New York University, both took advantage of the natural conditions though nature herself had done most towards solving their problems.

C. F. Brauer's design, of Princeton University, was typical of many wing-shaft solutions. It was distinctly a prominent monument and the drawing was beautifully executed.

Henry Stuart Waterbury, New York, N. Y.

DISCUSSION ON COMING PROBLEMS

CLASS "A" V ESQUISSE-ESQUISSE—"A BREWERY"

The brewing industry is closely regulated by governmental authority and although this has some bearing on plant design, breweries vary greatly in type and design according to individual needs and preference. The problem generally is the same as with any efficiently managed industrial plant in that raw goods and supplies come in at one end, flow through various processes as simply as possible and emerge finished goods at the other end. Brewery staff technicians, in large developments, exert the same influence over the design of their plants as do the specialists in other fields, but nevertheless they look to the industrial architect to unify and consolidate various ideas into a systematic and efficient scheme of production with a proper housing of the entire process.

A conception of the general pattern of this process may be obtained by studying "brewery flow charts" of which numerous examples have been published. (Brewers News, March 23, 1933, pg. 11—a theoretical example. Architectural Record, January, 1933, pg. 65—Jacob Ruppert Brewery.) A study of such a chart shows the function in the general process of four important departments: (1) The Power Plant; (2) The Brew House; (3) The Stock Houses; (4) The Bottling House. To these four departments miscellaneous ones such as storage units, garages, etc., must be added.

Gravity flow is used in brewing to the extent feasible in the particular plant, and probably this practice will spread in new work replacing older plants. Through conveyors, prepared malt, cereals such as corn, rice, etc., are stored in overhead bins. The malt passes through cleaning machines, crushers, scales, etc., into mash tubs where it is mixed with hot water from ample overhead tanks, to which mixture are added other cereals such as rice or corn preboiled in cookers. After due processing in which starch is separated out and changed to dextrine and maltose, the mixture is drawn off through filters, the solids going to "spent grain hoppers" from which they are sold as fertilizers, etc., the liquid draining into the brew kettles where hops are added. The brew is rapidly boiled, the resulting product being called wort or unfermented beer, from which the pulp of the hops is removed through special strainers.

The brew is pumped to hot wort tanks from which a second gravity flow may readily start, the wort flowing through coolers to "settling and starting tanks" and from these to fermenting tanks where yeast is added. There is no fixed line of demarcation between processing carried on in the brew house and in the stock house but somewhere between the hop straining and the fermenting the wort flows into stock house equipment. When principles of gravity flow are used the brew house will be relatively high. Storey heights vary with type and size of equipment. This equipment appeals to the general public interest and frequently the giant brew kettles are architecturally arranged on the floor of an imposing room, filters, mash tubs, etc., being arranged on mezzanines. (For further comments on brewery design see Architectural Record, January, 1933; Brewer, Maltster and Beverageur, December 15, 1932).

The starting tanks are often placed on the upper floor of the stock house, open and closed fermenting tanks immediately below. After the addition of the yeast, the liquid starts fermentation, carbon dioxide being freely given off which is collected in storage tanks for later carbonization of the beer. During fermentation, which may last two weeks or more depending upon the kind of beer desired, the beer is held at the temperature desired, around 40°, commonly through ice water coils set in the tanks.

After fermentation the beer is transferred to aging tanks where the same is held generally for periods ranging upward from two months, the temperature being about 32°. Breweries are commonly rated in terms of their annual output in barrels, those of 300,000 barrels being considered large, though to be sure many are considerably larger than this. Such a brewery would be reasonably expected to have some 75,000 barrels capacity in aging tanks and presumably 15,000 barrels in fermenters allowing for some two-thirds of the sale in the summer. Sometimes all the tanks are in one building, whereas in large breweries such tanks are often divided among several buildings, some containing fermenters, others aging tanks. Tanks themselves may be glass lined steel tanks, stainless steel, wood, enameled concrete, etc. The buildings are generally insulated like huge refrigerators, cooled through refrigeration coils, air conditioning, etc. (See Architectural Record, February, 1933, pg. 132, for further comments on Stock Houses.) From the aging tanks beer goes to the racking department when it is to be sold in kegs and to the government gauging cellar and bottling department when it is to be sold in bottles. The racking department is usually placed in a stock house, conveniently situated with respect to receiving and shipping platforms. This department contains the cooperage shop where damaged kegs are repaired and serviced. On the way to the racks where kegs are filled they are washed and inspected. After filling they may be further stored or sent to shipping platforms by rolling or by conveyors. Before kegging or bottling the beer is again carbonated as may be necessary.

The bottling plant being highly mechanized, and the scene of great activity, is another department of general public interest, and this can be further intensified through the proper architectural setting. Under regulations prior to Prohibition which also hold at the present time, this department must be separated by an open air passage from the brewery and stock houses proper, with no connection whatever save the passage containing beer pipe lines all of which must be so constructed as to facilitate inspection in accordance with the various requirements. The pipe lines connect to gauging tanks, frequently just below the bottling floor, in the "government cellar," where the tax on the beer so dispensed is determined. The beer is carried by pressure from these tanks to the various filling machines.

With the bottling department are usually the receiving department for new and old cases, bottles, etc., and the shipping departments for filled cases, etc. After a preliminary examination in which foreign, and odd bottles are removed the incoming cases of empties are taken by conveyors to the head of a mechanized line, from which the empty cases are dispatched by conveyors to the foot of the line, storage, or repair departments as may be indicated. At the head of the line, bottles are further inspected during the hand loading on a slowly moving conveyor by means of which they are passed through a huge multiple sectioned tank called the "soaker". Bottles passing through the soaker receive their first cleaning in a bath of hot water, caustic soda, etc., are freed from old labels, etc. Leaving the soaker, the bottles pass in succession through further cleaning, brushing, and sterilizing machines and inspection points to beer filling machines and crowners to huge pasteurizing machines. The pasteurizer resembles the soaker, consisting of a series of tanks through which the filled bottles pass, starting in at high temperature, and after due time emerging lukewarm. From the pasteurizer, the bottles pass through the labeling machines, and are then packed by hand in cases and carried by belt to shipping or storage points.

Bottling plants are generally relatively low buildings and somewhat spread out because soakers and pasteurizers are large and heavy units, their weight frequently exceeding 1500 lbs. per square foot. These machines are frequently arranged as two storey units, the loading and unloading being in the storey above the one in which the units stand. This department should be naturally well lighted and ventilated, with ample receiving, shipping and storage facilities. A good system of conveyors is invaluable. (See Architectural Record, January, 1933, for further bottling house comments. See Beverage Journal, Chicago, October, 1932, for detailed description of the Bottling Plant of the Prima Company.)

Many miscellaneous supplementary departments and building units are required in connection with the efficient operation of the above noted principal departments. Properly located storage units where there may be ample supplies of bottles, cases, barrels, malt, hops, cereals, general supplies, etc., some of which require refrigeration are a prime necessity. Needless to say they should be so situated that they can be expanded as the plant expands, without creating general upheaval, and so there is the least amount of handling and rehandling. The large fleet of trucks necessary for local and suburban distribution require considerable garage space, and overseeing all the general administrative unit will require considerable area for various offices, laboratory, etc.

The Power Plant is generally a complete one, in that power and light as well as heat are generated, and the plants carry a very heavy refrigeration load due to requirements of stock houses, those of certain storage units, the air conditioning of various departments, etc. Some plants have also found economies in charging electric trucks at off peak periods.

In designing the general plant it is needless to say that where ground is costly the tendency will be to go in the air with many units, as is permitted with modern refrigeration, but where ground is not relatively expensive there is no object in so doing beyond reasonable compactness as the small reduction in lateral pumping of beer is of no great consequence. The stock houses should be placed as close to the brew house as possible, the bottling department near the aging stock houses at which point should be all those shipping and receiving facilities noted in connection with racking and bottling above. Convenient to the brew house should be the storage units for the brew house supplies, such as the malt, hops, cereals, etc., many of these latter can be handled by conveyors direct from railroad sidings, and if such is available it becomes a considerable factor in the design. The power plant should be reasonably central to reduce the various transmission losses.

Factors which influence the selection of the brewery site are its proximity to its distribution area, convenience in traffic facilities, railroad facilities and water supply. Direct railroad connection besides being of great benefit in receiving supplies as noted above, is of great value to any brewery shipping to a wide or national market. When local transportation is considered, streets which permit ready trucking on a large scale are a necessity.

Water forms nearly 90% of the finished product, and variation in quality is readily reflected in the product. Soft or medium hard water which can be readily treated is desirable. More than one source of supply is advisable, and many plants have their own wells in addition to City supplies. A large amount of water is also used in cleaning, cooling, for refrigeration, steam and other power house requirements. Cooling towers and ponds are used in many cases to conserve water unless a large supply is available at reasonable rates or merely for the pumping.

During the Prohibition era active brewers in this country watched improvements in plant designs and layout abroad and will now make use of such of those improvements as fit our needs. Great improvements have also been made in this country in many types of equipment which are available to breweries as well as other plants. This newly rejuvenated industry may accordingly be expected to take its place in industry with a tempo remarkably accelerated over that of the pre-prohibition era, and the architect should give the problem the careful study it requires.

James B. Newman, New York, N. Y.

CLASS "A" VI PROJET—"A RECREATION CENTER"

Every large city has its congested slum districts where living conditions are to be greatly improved. Building laws have been enacted whereby housing conditions must not transgress too greatly against light and air and the physical well-being of the slum population.

Until fairly recently, no thought has been given to the amusement or leisure hours of dwellers in congested areas. True, they have public parks and nearby resorts for their recreation, but these are not within the reach of all. Most of their pastime is to be found in the neighborhood streets, doorsteps, alleyways, the waterfront—anywhere nearby. With such conditions, the poorer element of a large urban community are confronted.

A few philanthropic people realizing the great need of recreation for the masses have made it possible to buy land with buildings thereon for such a purpose. Municipalities have concluded that, what was at first in the nature of a philanthropic experiment, has a distinct sociological value, in that more law-abiding and self-respecting citizens would result, where funds can be set aside for such purposes, property bought and the grounds laid out with buildings, for recreational use.

Developing this idea further, it would not seem too great a stretch of the imagination to predict that in the near future we may hope to see incorporated in our Building Laws, a requirement that in all areas above a certain population there must be a recreation center within a given district. The recreation center to best serve its purpose should offer facilities for rooms for meetings or lectures. There should be gymnasiums, bathing and swimming pools, dining halls where they may eat either at a cafeteria or bring their own food, and out-of-door spaces for exercise, games, dances or organized athletics.

The amount of these activities is naturally limited to the area acquired. The problem being to stress and incorporate the most important elements as well as to plan logically and economically within the limitations given.

John Theodore Haneman, New York, N. Y.

OFFICIAL NOTIFICATION OF AWARDS

DEPARTMENT OF ARCHITECTURE

Judgment of February 13th, 1934

THIRD ANALYTIQUE

"AN ENTRANCE TO A PUBLIC BUILDING"

This problem is the main entrance doorway to a new Hall of Records building in a small County. The building and its doorway must conform in style to other existing buildings, which are Italian Renaissance.

The masonry opening is to be 14′ 0″ high and a Classic order must be used. The doorway opens off a terrace which is about 5′ 0″ above grade, said terrace being approached from grade by a series of steps.

The storey height from the first to the second floor level is 20′ 0″.

Jury of Award: C. W. Beeston, William L. Bottomley, George W. Brewster, Alfred Busselle, Jr., Frank C. Farley, James Gambaro, Harold V. Goubert, Louis E. Jallade, Joseph H. McGuire, Samuel R. Moore, R. K. Posey, A. A. Stoughton, Francis Swales, Harold Tatton, John V. VanPelt, Leonard B. Wamnes, Lessing W. Williams.

Number of Drawings Submitted: 103.

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:
  NO AWARD: 1.
CATHOLIC UNIVERSITY OF AMERICA:
  HALF MENTION: W. Woodville.
  NO AWARD: 1.
  HORS CONCOURS: C. O'Nora, C. H. Coogan, J. D'Onofrio.
CHICAGO TECHNICAL COLLEGE:
  HALF MENTION: T. A. Windrom.
  NO AWARD: 1.
COLUMBIA UNIVERSITY, EXTENSION ATELIER:
  NO AWARD: 1.
ATELIER DENVER:
  HORS CONCOURS: A. Brelsford.
ATELIER ESCHWEILER-MILWAUKEE:
  HORS CONCOURS: J. P. Jacoby.
GEORGIA SCHOOL OF TECHNOLOGY:
  HALF MENTION: R. C. Robert.
  NO AWARD: 1.
JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
  HALF MENTION: E. W. Kopp, E. O. Peters.
  NO AWARD: 3.
JOHN TARLETON AGRIC. COLLEGE:
OPTION II
  NO AWARD: 2.
ATELIER LICHT:
  FIRST MENTION: R. H. Licht.
  HALF MENTION: J. W. Saunders, S. Strassler.
MANHATTAN COLLEGE:
  MENTION: G. E. Moreng, W. J. Smith.
  HALF MENTION: C. L. Molineaux, R. Sattler.
  NO AWARD: 11.
  HORS CONCOURS: L. Ward.
MARYLAND INSTITUTE ATELIER:
  HALF MENTION: C. J. Andrathy.
  NO AWARD: 1.
ARCHL. SKETCH CLUB, CHICAGO, ATELIER NELSON:
  HORS CONCOURS: J. Clyde.
ATELIER NEWARK:
  NO AWARD: 1.
NEW YORK UNIVERSITY:
  MENTION: H. C. Litwack, L. Siegel.
  HALF MENTION: E. J. Mandel, C. Sanfilippo, J. S. Unger.
  HORS CONCOURS: B. Librett.
OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
  MENTION: W. W. Caudill, R. Dryden, C. F. Mooney.

HALF MENTION: W. Dolezal, E. Gamble, R. W. Jones, J. E. Sanders.
NO AWARD: 1.
HORS CONCOURS: M. E. Frank.

ATELIER RECTAGON OF BUFFALO:
HALF MENTION: W. A. Kutsko.

SAN FRANCISCO ARCHITECTURAL CLUB:
MENTION: C. A. Tantau, Jr.
HALF MENTION: F. W. Trabucco.
NO AWARD: 1.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:
HORS CONCOURS: B. W. Roney.

UNIVERSITY OF ILLINOIS:
MENTION: S. H. Bean, R. G. Belstering, P. Ettington, W. L. Horstman, J. S. Winbigler.
HALF MENTION: T. Q. Hoffman, J. R. Janovic, M. T. Munz, D. J. Yachik.
NO AWARD: 2.
HORS CONCOURS: A. Henninghausen, S. Hackett, J. A. Ignelzi, S. Klawans, R. Pelatowski, M. M. Robinson, W. Silberberg, A. R. Williams.

UNIVERSITY OF NOTRE DAME:
MENTION: A. VanNamee.
HALF MENTION: G. Beltemacchi, W. F. Bernbrock, C. R. Campbell, M. C. Hertel, E. T. Hickey, L. C. Hufnagel, J. McAuliffe, F. S. McNeill, J. N. Ott, C. Palmer.
NO AWARD: 6.

YALE UNIVERSITY:
OPTION II
NO AWARD: 1.

UNAFFILIATED:
INDIANAPOLIS, INDIANA:
MENTION: F. E. Schroeder.
NEW YORK CITY AND VICINITY:
NO AWARD: 1.
WEEHAWKEN, NEW JERSEY:
HALF MENTION: M. J. Lill.

DEPARTMENT OF ARCHITECTURE

Judgment of February 13th, 1934

THE WARREN PRIZE

"A WORLD'S TRADES MART"

It is proposed that a World's Trades Mart for the exhibition and sales of manufactured products from all parts of the world be erected in one of our large coast cities.

The city chosen for the location of this project is an important seaport where the shipping of the world is centered and which is also the terminus of three railroads which carry freight from all parts of the country both for national and foreign distribution. A short distance away is the terminus of several large air lines which carry light freight as well as passengers.

The property, 1,400 by 1,500 feet on the waterfront, is located at such a point that each of the railroad lines (below grade) as well as the air lines have easy and direct access to it. One of the main subway lines of the city passes the property on the south side. On the north side the property is bounded by the water, and on the south by a main thoroughfare of the city. On the east the property is bounded by a lesser important street and on the west by water for a distance of 700 feet in a southerly direction, with a lesser important street for the remaining 700 feet.

There will be extensive docking facilities for ocean liners as well as a basin for seaplanes.

The buildings of the group shall be designed in such a way as to provide for the exhibition and sales of products of all kinds and varieties from large machinery, yachts and automobiles to small accessories of all kinds as well as furniture and textiles, etc.

In the basements of the buildings railroad spurs will be provided for the distribution of freight and there also shall be provided large and small elevators for the distribution of products throughout the buildings; shipping, receiving, packing, and temporary storage space shall be included. From the main highway ramps must be provided so that trucks will have direct access to receiving and shipping platforms in basement.

REQUIREMENTS:

A. Administration Building.

Auditorium to seat 3,000 people for the holding of conventions and three smaller auditoriums to seat about 300 people for demonstrations and lectures to visiting buyers.

A large restaurant, cafeteria, the necessary kitchen facilities, and several private dining rooms of various sizes.

Administration offices, information bureau, rest rooms, toilets, a broadcasting station; the required elevators, stairs, public lobbies, etc.

Within this building there will be direct connection to the subway station.

If necessary some of the elements called for may be placed on several floors.

B. Exhibition Building for large machinery such as locomotives, Diesel engines, turbines, printing presses, etc., etc., with small spaces for the display of accessories.

Entrance lobby, information bureau, rest rooms, toilets, stairs and several small offices for the administration of this building.

Due to the large machinery units special attention should be given to the large elevators or platforms necessary for the handling.

C. Exhibition Building for automobiles, trucks and accessories. For this building the same facilities will be required as for B.

D. Exhibition Building for small yachts, both power and sail, motor boats, launches, with small alcoves for the display of accessories. For this building the same facilities will be required as for B.

E. Exhibition Building for aeroplanes and accessories. For this building similar requirements as for B.

F. Garage space, which may be one or more buildings for the storage of automobiles for visitors and those connected with the various buildings. Within the garage, ramps or other practical methods of access may be employed.

G. Docking Facilities, bordering the property. The docks and the basements are at the same level so that all freight may be handled directly.

H. Seaplane Basin, bordering the property. To accommodate planes for passengers and light freight. Suitable segregation shall be necessary in this case.

JURY OF AWARD: Harvey Wiley Corbett, William Gehron, A. Musgrave Hyde, Ely Jacques Kahn, Frederic R. King, Julian Clarence Levi, Joseph H. McGuire, Edward Necarsulmer, Carl L. Otto, Arthur A. Stoughton, Harold Tatton.

NUMBER OF DRAWINGS SUBMITTED: 168.

AWARDS

FIRST PRIZE (Award $50.00)
W. L. Newberry, University of Notre Dame
SECOND PRIZE (Award $25.00)
C. L. Macchi, New York University
PLACED THIRD
L. Hyzen, Massachusetts Inst. of Technology

PLACED FOURTH
S. Pilafian, New York University
PLACED FIFTH
M. Sherman, New York University

DEPARTMENT OF MURAL DECORATION

Judgment of February 19, 1934

PROGRAM IV

"THE ENTRANCE HALL OF A CITY MUSEUM"

A prosperous American city has erected a building to serve as a historical museum, in which the history of the city will be depicted in various ways and relics of former times kept. The City of New York has recently dedicated a similar building.

The Commission and the Architects for a museum desire to make a special feature of the Entrance Hall and, with this in view, the architect wishes to work in close collaboration with the mural painter. The history of many of our cities gives a wealth of splendid material for this problem and competitors must state on their finished drawing the city that they have selected for their problem, so that the Jury may take this into consideration when judging the design.

The plan of this hall is shown on the accompanying print. The doors marked "B" can be placed anywhere in these two side walls that the competitors wish and the profile of the ceiling may also be changed, but the overall dimensions of width 30 feet and height 25 feet must be conformed to.

It should be borne in mind that it is not only the mural decoration but the color of the materials and the general treatment of this hall that is desired. Furthermore, that the paramount desire of all concerned with this building is that it shall be a most harmonious effect and that it is not just an entrance hall in which to place a painting. The painting should tie in with the material selected and the colors of the various materials are left to the choice of the competitors.

JURY OF AWARD: D. Putnam Brinley, Warren Cox, Paul Chalfin, Ely Jacques Kahn, Leon Kroll, Jonas Lie, Hildredth Meiere, Frances Flynn Paine, Ernest Peixotto, Edwin C. Taylor.

NUMBER OF DRAWINGS SUBMITTED: 75.

AWARDS

BEAUX-ARTS ATELIER:
FIRST MENTION: C. B. Gilbert, M. Kroll.
MENTION: D. Curtis, C. C. Dean.
NO AWARD: 4.
COOPER UNION:
NO AWARD: 2.
CORNELL UNIVERSITY:
NO AWARD: 2.
JOHN HERRON ART INSTITUTE:
FIRST MENTION: V. U. Anderson.
MENTION: G. T. Adams, E. L. Fulwider, W. H. Hunt, M. Lawvere, G. C. Peed.
NO AWARD: 7.
LEONARDO DA VINCI ART SCHOOL:
NO AWARD: 1.
NATIONAL ACADEMY OF DESIGN:
MENTION: H. Katz, M. Sirota.
NO AWARD: 3.
PHILADELPHIA ATELIER:
NO AWARD: 1.
UNIVERSITY OF DENVER:
NO AWARD: 7.
YALE UNIVERSITY:
SECOND MEDAL: A. V. Fabry, Jr., G. H. Murrill, B. Pape, J. H. Zorthian.
FIRST MENTION: L. Da Via, A. H. Pierce, M. I. Whittaker.
MENTION: B. T. Beggs, G. H. Cole, K. P. Hall, E. L. Hughes, V. A. Nicholas, E. Nicholson, B. R. Segaloff, P. Stearns, A. V. Tymon, H. L. Valentine.
NO AWARD: 15.
UNAFFILIATED:
NEW YORK CITY:
NO AWARD: 1.
TRENTON, NEW JERSEY:
NO AWARD: 3.

DEPARTMENT OF ARCHITECTURE

Judgment of February 20, 1934

CLASS "B" III PROJET

"A COLLEGE LIBRARY"

This building is to provide stack housing, study rooms, and administration for the library of a small college. It is to be located on the axis of the main quadrangle of a small college around which the other buildings of the college are grouped. The library thus becomes the presiding architectural mass. The terrain is generally level, consisting of large lawn areas with occasional native elm trees which are a part of the original landscape.

REQUIREMENTS:

In the basement there will be a Reserve Book Reading Room, which shall have access to its own stack accommodation of approximately 10,000 volumes, and certain rooms of minor service such as bindery, archives, vault, building service, toilets, etc. Provision for natural lighting must be considered, consequently the basement should be partly above ground.

First Floor:

A. A delivery room approximately 2,000 sq. ft. where the delivery desk forms the point of contact with the stack. This room will contain also the catalogue as well as tables and chairs where books may be examined but not read.
B. The stack containing approximately 3,000 sq. ft. per floor, shall consist of five stack tiers, each tier being 7′ 6″ in height. Distributed throughout the stack unit shall be 12 small study rooms for the use of scholars doing special research reading.
C. A general reference room approximately 3,000 sq. ft. with tables for readers, and an attendant's desk which shall have access to the stack.
D. An open shelf browsing library of standard works, approximately 2,000 sq. ft.
E. There shall be a periodical room of approximately 1,000 sq. ft.
F. Six administrative offices will include space for the librarian.

The second floor shall contain six seminar study rooms with shelves for books for the particular subjects under study, and other minor accessory rooms. This floor will, therefore, be smaller in area than the first floor.

JURY OF AWARD: Walter Antrim, Dwight James Baum, C. W. Beeston, Walter B. Chambers, William H. Gompert, Albert S. Gottlieb, Edward S. Hewitt, Jens F. Larson, Julian Clarence Levi, Electus D. Litchfield, John C. B. Moore, Samuel R. Moore, Francis A. Nelson, Edward I. Shire, Eldredge Snyder, Seth Talcott, Thomas B. Temple, L. B. Wamnes, H. S. Waterbury, Wakefield Worcester.

NUMBER OF DRAWINGS SUBMITTED: 232.

AWARDS

- ARMOUR INSTITUTE OF TECHNOLOGY:
  - MENTION: L. O. Johnson.
  - HALF MENTION: W. A. Pechota, L. G. Preist.
  - NO AWARD: 6.
  - HORS CONCOURS: M. C. Forsyth.
- BEACON HILL SCHOOL OF DESIGN:
  - HALF MENTION: A. K. Paine, Jr.
  - NO AWARD: 2.
- CARNEGIE INSTITUTE OF TECHNOLOGY:
  - FIRST MENTION: W. P. Hart, E. J. Mackey.
  - MENTION: S. W. Akerman, R. M. Dewhurst, G. E. Hoffman, E. G. Rigg.
  - HALF MENTION: R. Bright, W. F. Garrity, J. A. Grove, H. W. Johe, W. B. Kluz, N. L. Maczkov, J. W. Rosst, A. R. Ruprecht, K. B. Schock, F. C. Snyder, N. W. Sparks.
  - NO AWARDS: 17.
  - HORS CONCOURS: E. J. Brunettini, W. S. Carlson, R. D. Darrah, H. T. Elden, J. K. Hess, J. S. McKenzie, G. A. Milono.
- CATHOLIC UNIVERSITY OF AMERICA:
  - FIRST MENTION: J. Cardenal, C. M. Dick.
  - MENTION: C. W. Buckley, T. A. Pope, B. T. Rome.
  - HALF MENTION: J. M. Baer, E. A. Daly, P. Otto.
  - NO AWARD: 2.
  - HORS CONCOURS: J. E. Dundin.
- CHICAGO TECHNICAL COLLEGE:
  - HALF MENTION: G. Bostick.
  - NO AWARD: 1.
  - HORS CONCOURS: H. J. Hendrickson, H. J. Pratt.
- CLEVELAND SCHOOL OF ARHITECTURE, W.R.U.:
  - MENTION: A. J. Arany, E. M. Hodgman, N. A. Mader.
  - HALF MENTION: P. K. Barnes, E. R. Hemsath, I. S. Korach, R. E. Rose, W. Witt, E. H. Wolfe.
  - NO AWARD: 4.
- COLUMBIA UNIVERSITY, EXTENSION ATELIER:
  - HALF MENTION: C. J. Murray.
  - NO AWARD: 5.
- ATELIER DENVER:
  - NO AWARD: 2.
- DREXEL INSTITUTE:
  - FIRST MENTION PLACED: L. M. Smith.
  - NO AWARD: 2.
  - HORS CONCOURS: R. V. Favorite.
- ATELIER ESCHWEILER-MILWAUKEE:
  - FIRST MENTION: E. T. Hansen.
  - NO AWARD: 1.
- GEORGE WASHINGTON UNIVERSITY:
  - HALF MENTION: J. M. Berry, Jr.
  - NO AWARD: 1.
- GEORGIA SCHOOL OF TECHNOLOGY:
  - FIRST MENTION PLACED: J. J. Croft.
  - FIRST MENTION: H. J. Bobo.
  - HALF MENTION: R. S. Thomas.
- JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
  - MENTION: F. A. Bielak, T. L. Naughton, G. W. Tammen.
  - NO AWARD: 1.
  - HORS CONCOURS: L. Brooker.
- ATELIER LOS ANGELES:
  - HORS CONCOURS: L. S. Miller.
- MANHATTAN COLLEGE:
  - NO AWARD: 4.
  - HORS CONCOURS: A. E. Cooney, T. E. Rooney.
- ARCHL. SKETCH CLUB, CHICAGO, ATELIER NELSON:
  - HALF MENTION: F. Anway, H. R. Bresen, H. W. Johnson.
  - NO AWARD: 2.
- ATELIER NEWARK:
  - NO AWARD: 1.
  - HORS CONCOURS: V. A. Girone.
- NEW YORK UNIVERSITY:
  - FIRST MENTION PLACED: H. Newmann.
  - FIRST MENTION: A. H. Fiedler.
  - MENTION: N. Margolis, H. Tolmachoff.
  - HALF MENTION: O. D. Escoffery, R. W. Flood, L. W. Hanousek, S. Hughes, A. Novak, A. E. Olson, M. J. Sergio.
  - NO AWARD: 2.
- OHIO STATE UNIVERSITY:
  - NO AWARD: 1.
- OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
  - HALF MENTION: W. W. Haskew, T. F. Holifield.
  - NO AWARD: 3.
- PRINCETON UNIVERSITY:
- OPTION II
  - FIRST MENTION: M. C. Branch, Jr.
  - NO AWARD: 2.
  - HORS CONCOURS: R. A. Bowers.
- ATELIER RECTAGON OF BUFFALO:
  - HALF MENTION: A. G. Baschnagel, T. G. Hoepfinger, R. A. Polland.
  - HORS CONCOURS: H. W. Anderson, C. E. Donath, R. D. Holden, B. C. Wojtkowski.
- SAN FRANCISCO ARCHITECTURAL CLUB:
  - NO AWARD: 1.
- "T" SQUARE CLUB ATELIER OF PHILADELPHIA:
  - MENTION: T. McDowell.
  - HALF MENTION: A. W. Sturgis.
  - NO AWARD: 2.
  - HORS CONCOURS: W. H. Robinhold.
- UNIVERSITY OF ILLINOIS:
  - FIRST MENTION: A. B. Henning.
  - MENTION: E. F. H. Stoyke, M. J. Wolfson, J. W. Zimmer.
  - HALF MENTION: W. H. Buchholz, W. J. Bachman, R. E. Drover, T. E. Eden, A. M. Goedde, N. B. Harmeson, A. T. Kurek, M. W. Levy, F. A. Szilvasy, L. Wayman.
  - NO AWARD: 6.
- UNIVERSITY OF NOTRE DAME:
  - MENTION: I. E. Sandmeier.
  - HALF MENTION: F. R. Kellogg, G. T. Rank.
  - NO AWARD: 8.
  - HORS CONCOURS: E. J. Fitzmaurice, F. L. Lavengood, H. R. Nortman, J. K. Tingley.
- UNIVERSITY OF PENNSYLVANIA:
- OPTION II
  - FIRST MENTION: T. J. B. Chang.
  - NO AWARD: 12.
- UNIVERSITY OF VIRGINIA:
  - HALF MENTION: P. S. Dulaney, G. C. Hunter, Jr.
  - NO AWARD: 7.
- YALE UNIVERSITY:
- OPTION II
  - FIRST MENTION PLACED: D. B. Crittenden.
  - FIRST MENTION: C. A. Schade.
  - NO AWARD: 2.
  - HORS CONCOURS: R. P. Benezet, H. C. Flagg, A. R. Henry, J. W. Waterbury.
- UNAFFILIATED:
- KANSAS CITY, MISSOURI:
  - NO AWARD: 2.
- LOS ANGELES, CALIFORNA:
  - HORS CONCOURS: H. M. Brown.
- NEW YORK CITY AND VICINITY:
  - FIRST MENTION: P. A. Froehlich.
  - MENTION: L. Palumbo.
  - HALF MENTION: A. F. Kleiner.

NO AWARD: 2.
HORS CONCOURS: J. Crisafulli.
SIOUX CITY, IOWA:
NO AWARD: 2.

DEPARTMENT OF ARCHITECTURE

Judgment of February 20, 1934

CLASS "A" III ESQUISSE-ESQUISSE

"A COMMEMORATIVE BEACON"

In July of this year the Italian General Balbo flew from Rome to Chicago in command of a squadron of 24 hydroplanes, manned by 97 men; the distance covered was 5,600 kilometers; their average speed was 220 kilometers per hour.

General Balbo's achievement is regarded as extraordinary. It is due to the training and discipline of his men; to their fidelity in their attention to every detail of management of the delicate mechanisms under their control; and to the experience and daring of their Commander.

Their route led them over the Gulf of St. Lawrence. The East Cape of Anticosti Island has been selected as a suitable site for the monument commemorating this great achievement. The exact location has not been determined. The headland is a cape rising to a cliff about 150 feet above mean tide. Various locations, however, are available, and consequently the characteristics of the site need not hamper the imagination of the designer.

All construction can be thought of as at sea level or high up. It should serve as a beacon by night. Caretaker's accommodations are not part of the composition.

JURY OF AWARD: Walter Antrim, Lawrence Butler, Albert S. Gottlieb, Edward S. Hewitt, Julian Clarence Levi, Electus D. Litchfield, Francis A. Nelson, H. W. Waterbury.

NUMBER OF DRAWINGS SUBMITTED: 222.

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:
MENTION: T. H. Irion.
CARNEGIE INSTITUTE OF TECHNOLOGY:
MENTION: R. M. Law.
HALF MENTION: F. O'C. Church.
CATHOLIC UNIVERSITY OF AMERICA:
HALF MENTION: J. L. R. Grand.
CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
HALF MENTION: J. S. Ott.
COLUMBIA UNIVERSITY, EXTENSION ATELIER:
HALF MENTION: F. E. Johnson.
GEORGIA SCHOOL OF TECHNOLOGY:
HALF MENTION: J. L. Divino.
JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
HALF MENTION: G. Palm.
ATELIER NELSON:
HALF MENTION: L. T. Alexander, M. M. Orr.
NEW YORK UNIVERSITY:
MENTION: J. Fabricius, C. L. Macchi, K. D. Perlman, S. Pilafian, F. C. Rogers.
HALF MENTION: R. L. DuBrul, S. Katz.
OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
HALF MENTION: W. G. Parr.
PRINCETON UNIVERSITY:
MENTION: C. F. Brauer.
HALF MENTION: B. P. Harden, J. A. Kerr, T. R. Shoaff.
"T" SQUARE CLUB ATELIER OF PHILADELPHIA:
HALF MENTION: L. Malkus.
UNIVERSITY OF ILLINOIS:
MENTION: A. R. Nozaki, J. Stein.
HALF MENTION: W. Hasterlik, J. S. Reisner.
UNIVERSITY OF PENNSYLVANIA:
MENTION: B. L. Barton.
HALF MENTION: W. S. Allen, B. S. Linfoot, G. Y. Van der Bogert, R. B. Wyatt.
YALE UNIVERSITY:
MENTION: J. V. Bergamini, C. A. Schofield, F. Scott, Jr.
HALF MENTION: D. C. Barker, J. W. Blagden, R. D. Butterfield, M. G. Duncan, J. T. Howard, E. V. Johnson, G. Salerni, B. Sugimura.

DEPARTMENT OF SCULPTURE

Judgment of March 5, 1934

PROGRAM VI

"A BRONZE GROUP FOR A STATE CAPITOL BUILDING"

In one of the large cities in the center of the vast agricultural section of the Middle West, it is proposed to erect a new State Capitol Building, which will be simple and modern in design. At one end of the main entrance hall (50′ x 100′), as shown on the accompanying print, a large semi-circular niche is to be erected for the purpose of placing a bronze group, mounted on a granite pedestal. The group is to commemorate the valiant pioneer builders of that part of the country.

The problem, therefore, is to design a group of not more than three figures suitable for bronze for mounting on a granite pedestal which is also to be designed. Special attention is to be given to the size and placing of the pedestal in order to insure sufficient room to view the group from all sides.

The competitor must indicate on the plan he has received where he desires his group placed and enter it with his model. At the judgment a model of the niche will be provided in which designs will be shown.

JURY OF AWARD: Arthur F. Brinckerhoff, Gaetano Cecere, Robert G. Eberhard, John Flanagan, Paul Fjelde, Ely Jacques Kahn, Ernest W. Keyser, Joseph Kiselewski, Charles Rudy, Sidney B. Waugh.

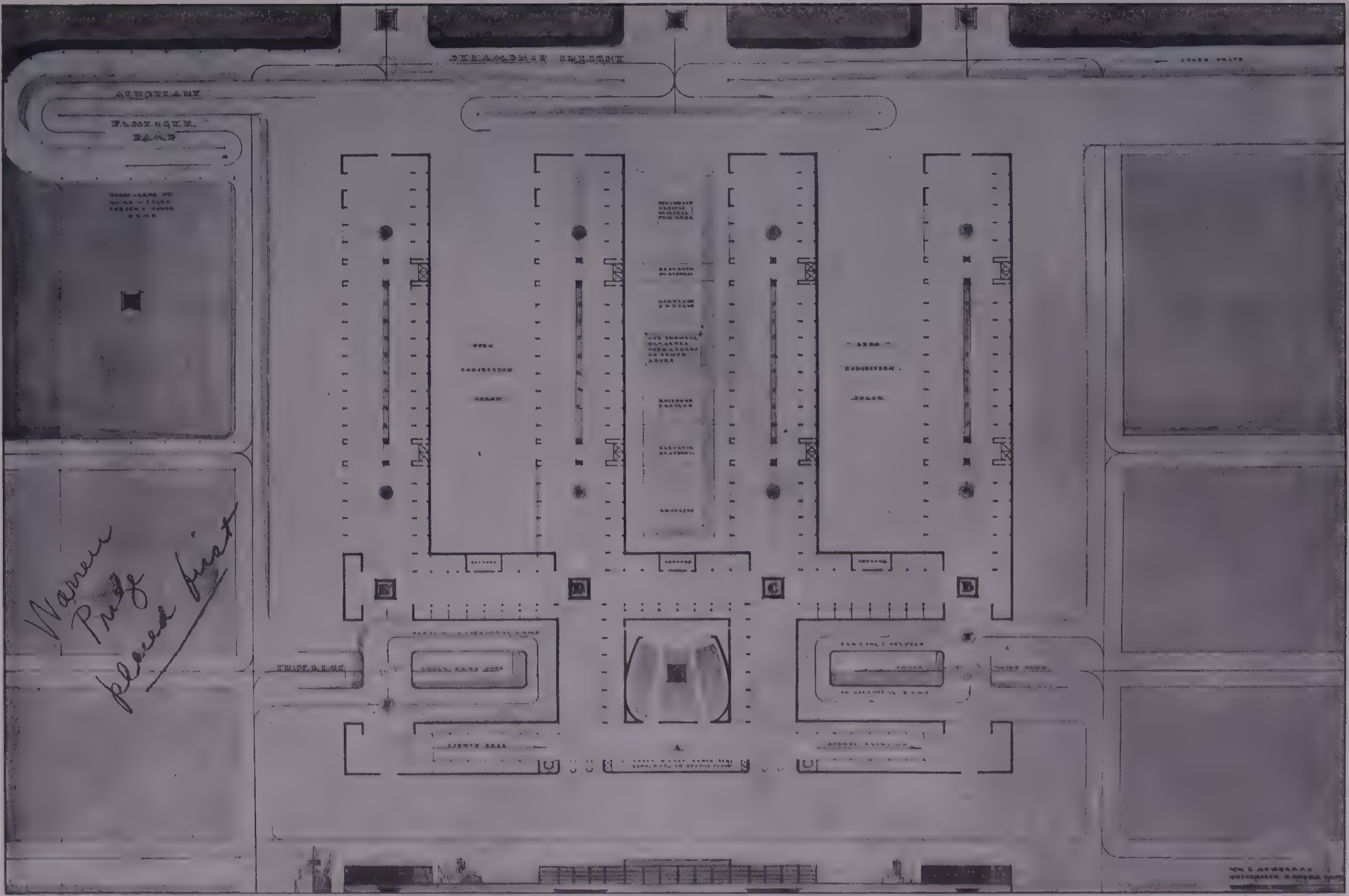
NUMBER OF SKETCHES SUBMITTED: 39.

AWARDS

BEAUX-ARTS INSTITUTE OF DESIGN:
FIRST MENTION PLACED: J. Amore, A. Wein.
MENTION: P. Diana, F. DeLorenzo, A. Giordano.
NO AWARD: 14.
HORS CONCOURS: E. Cohen, S. Goldstein, G. Kohn, J. Oberwager.
COOPER UNION:
MENTION: E. Smith.
NO AWARD: 4.
YALE UNIVERSITY:
FIRST MENTION: E. Dupen.
MENTION: D. D. Grainger, K. A. Gibson, G. Kratina.
NO AWARD: 7.

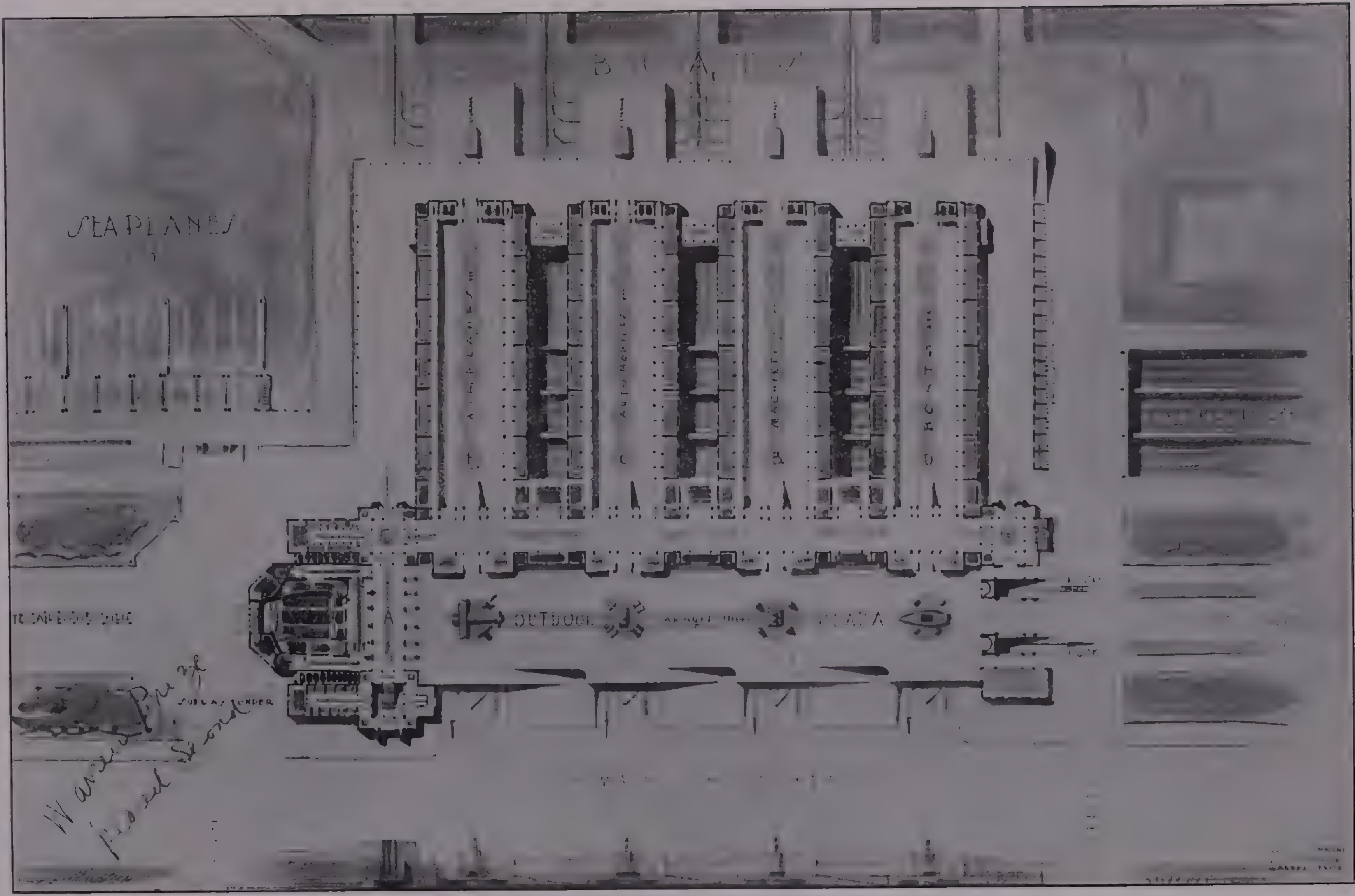
LIFE MODELING

MORNING CLASS:
MENTION: M. Fredericks, J. Laikauf, Jr.
EVENING CLASS:
FIRST MENTION: L. Lagozzino, M. Monteleone, A. Wein.
MENTION: J. Coppolino, G. Kohn, J. Mirenda.



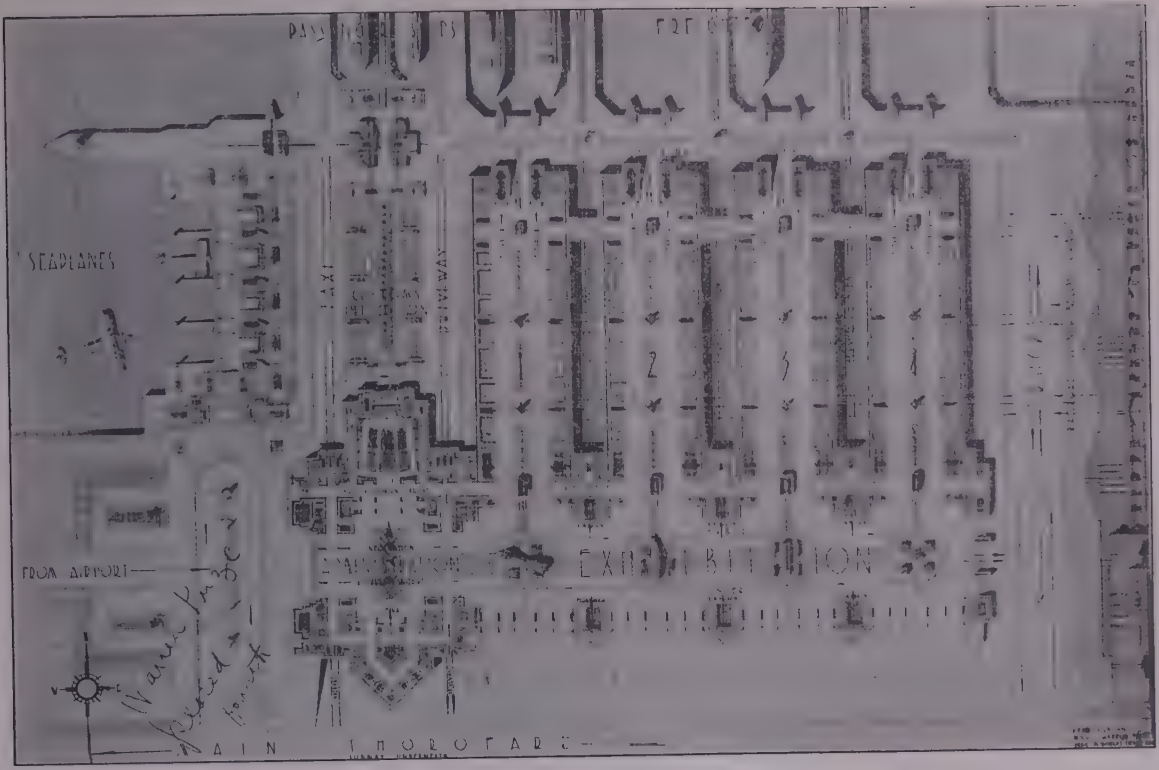
Warren Prize placed first

FIRST WARREN PRIZE
First Place—W. L. Newberry, University of Notre Dame
THE WARREN PRIZE—"A WORLD'S TRADES MART"

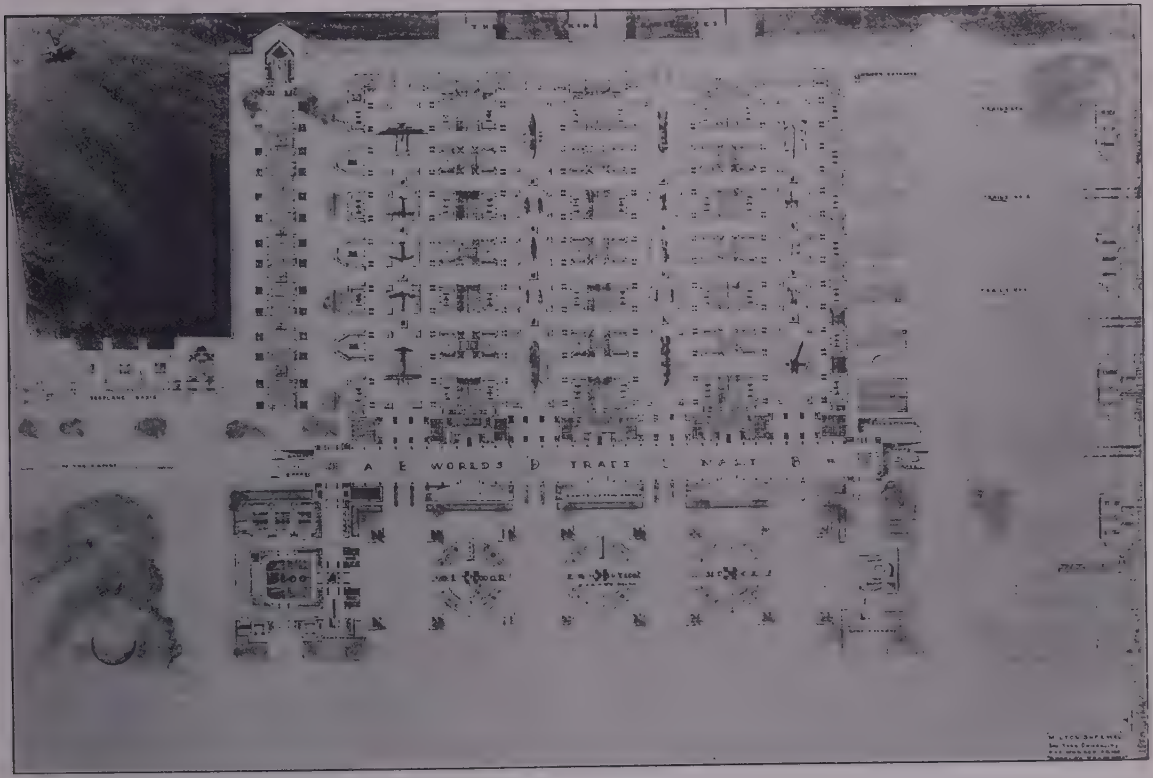


Warren Prize
placed Second

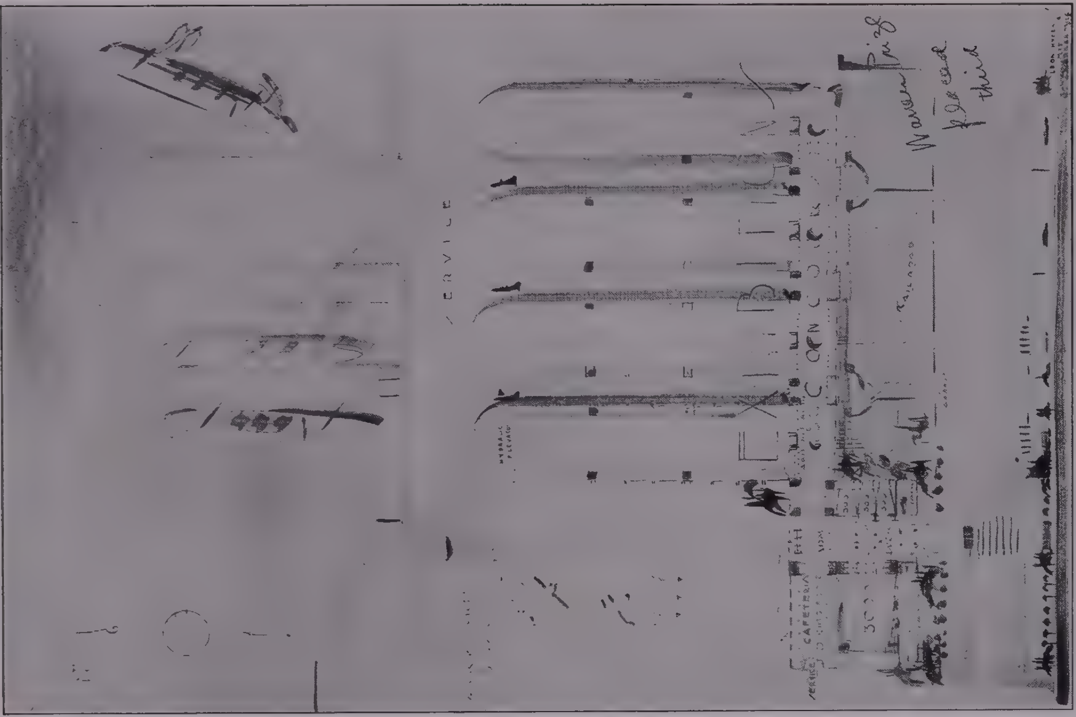
SECOND WARREN PRIZE
Second Place—C. L. Macchi, New York University
THE WARREN PRIZE—"A WORLD'S TRADES MART"



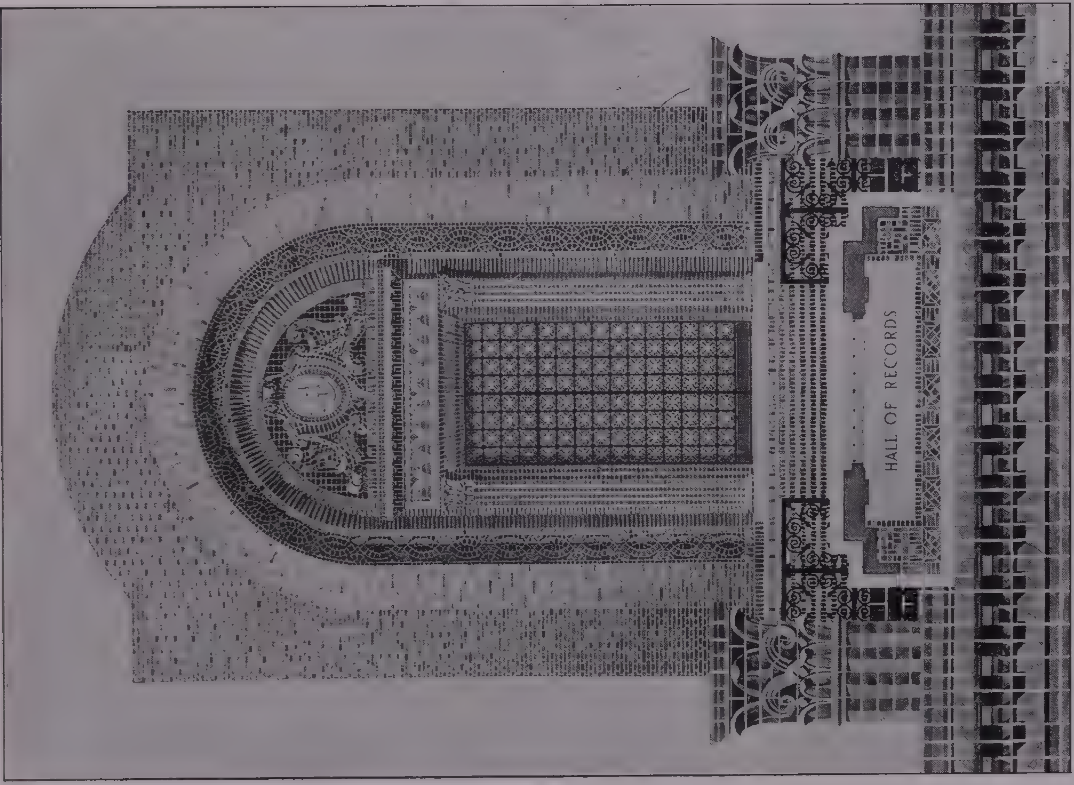
Fourth Place—S. Pilafian, New York University



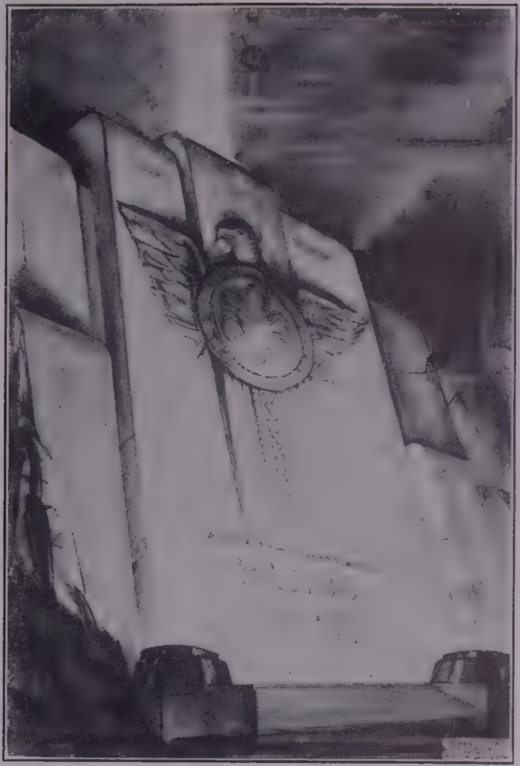
Fifth Place—M. Sherman, New York University
THE WARREN PRIZE—"A WORLD'S TRADES MART"



Third Place—L. Hyzen, Massachusetts Institute of Technology
THE WARREN PRIZE—"A WORLD'S TRADES MART"

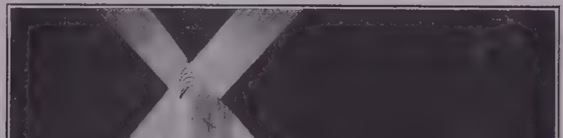


First Mention—R. H. Licht, Atelier
THIRD ANALYTIQUE—"AN ENTRANCE TO A PUBLIC BUILDING"



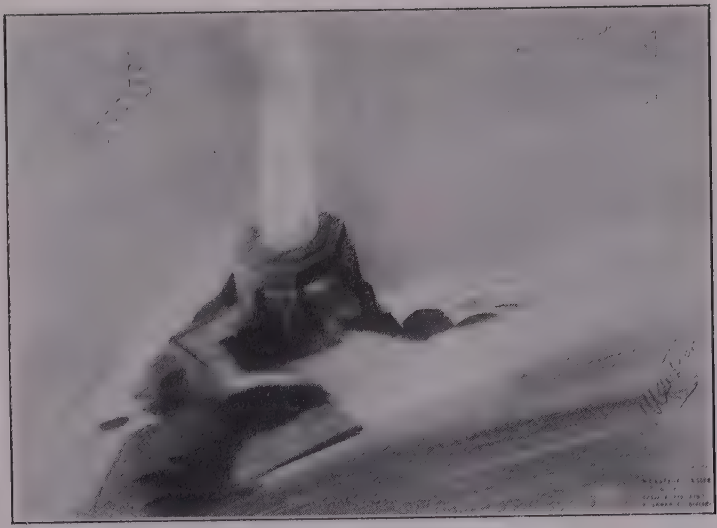
Mention—R. M. Law, Carnegie Institute of Technology

Mention—J. V. W. Bergamini, Yale University

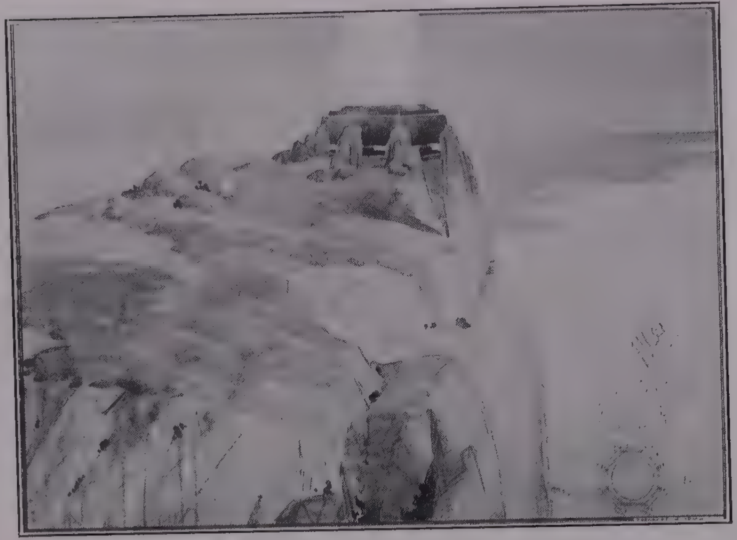


Mention—J. Stein, University of Illinois

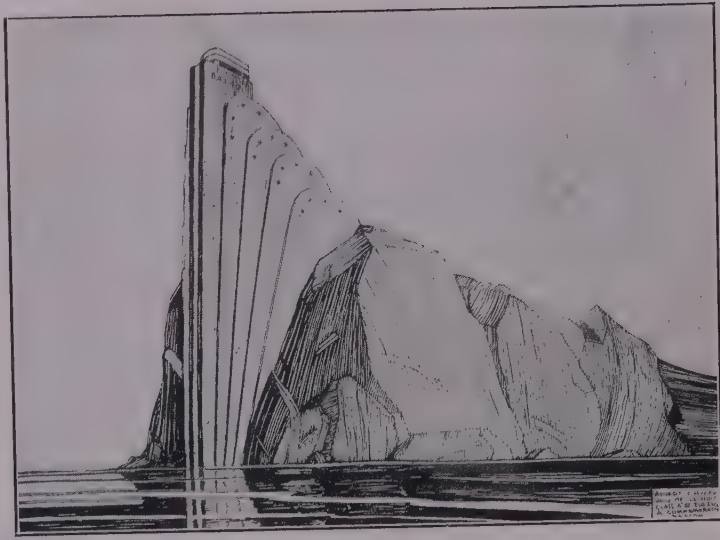
CLASS "A" III ESQUISSE-ESQUISSE—"A COMMEMORATIVE BEACON"



Mention—F. C. Rogers, New York University



Mention—T. H. Irion, Armour Institute of Technology



Mention—A. R. Nozaki, University of Illinois

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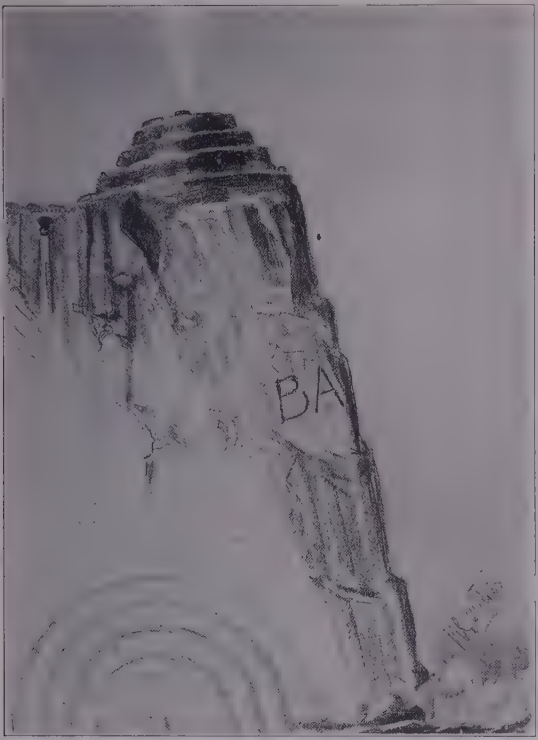
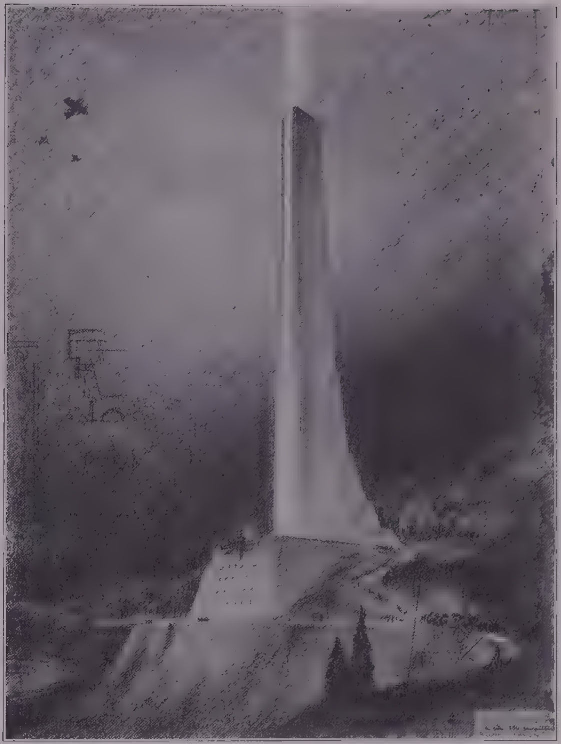
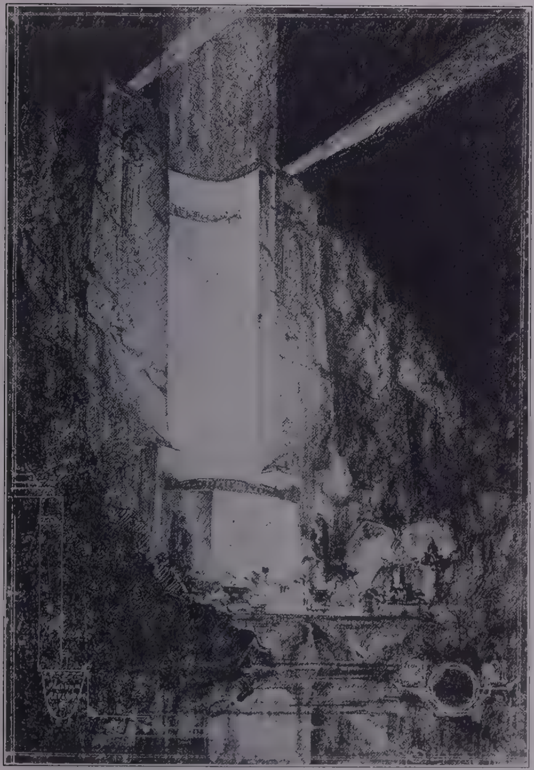


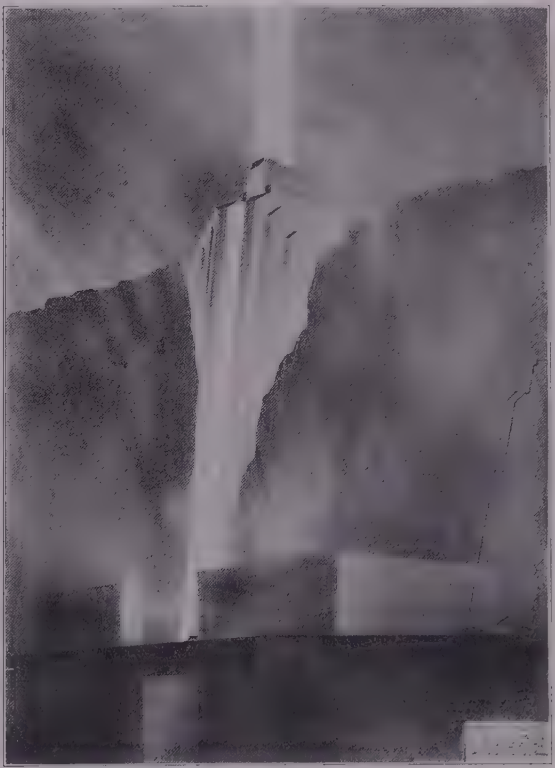
Mention—F. Scott, Jr., Yale University



Mention—C. F. Brauer, Princeton University

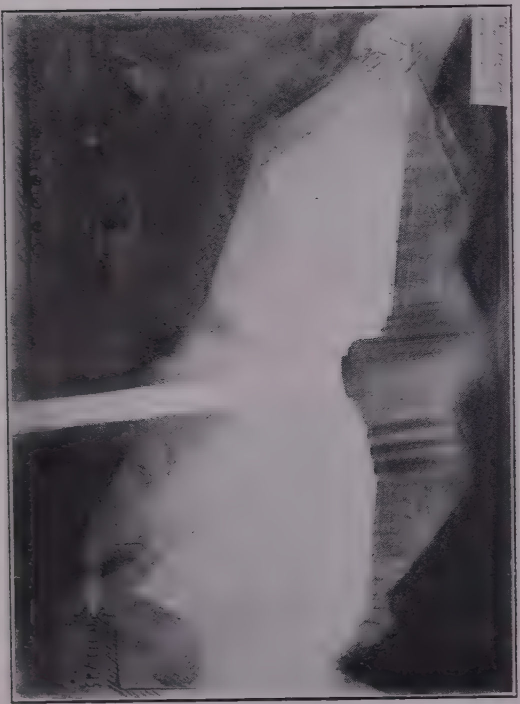


Mention—C. A. Schofield, Yale University

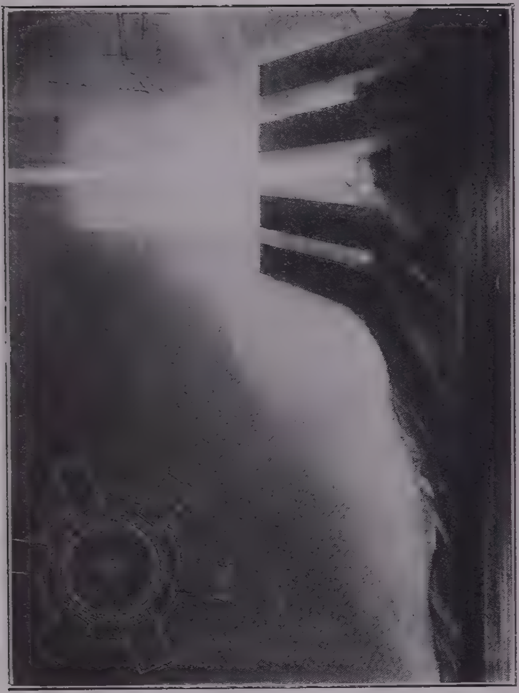


Mention—B. Barton, University of Pennsylvania

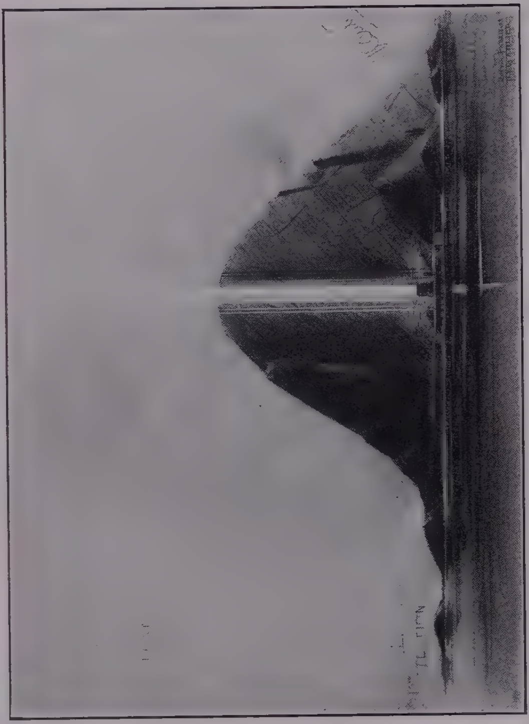
CLASS "A" III ESQUISSE-ESQUISSE—"A COMMEMORATIVE BEACON"



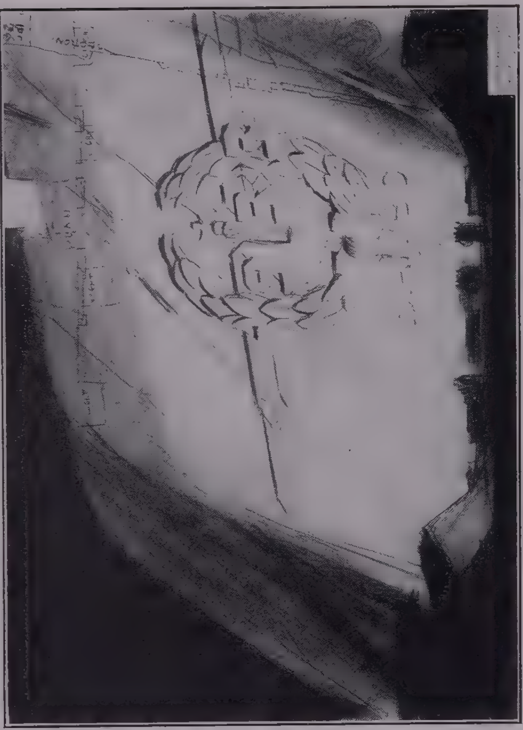
Mention—S. Pilafian, New York University



Mention—K. D. Perlman, New York University



Mention—J. Fabricius, New York University



Mention—C. L. Macchi, New York University

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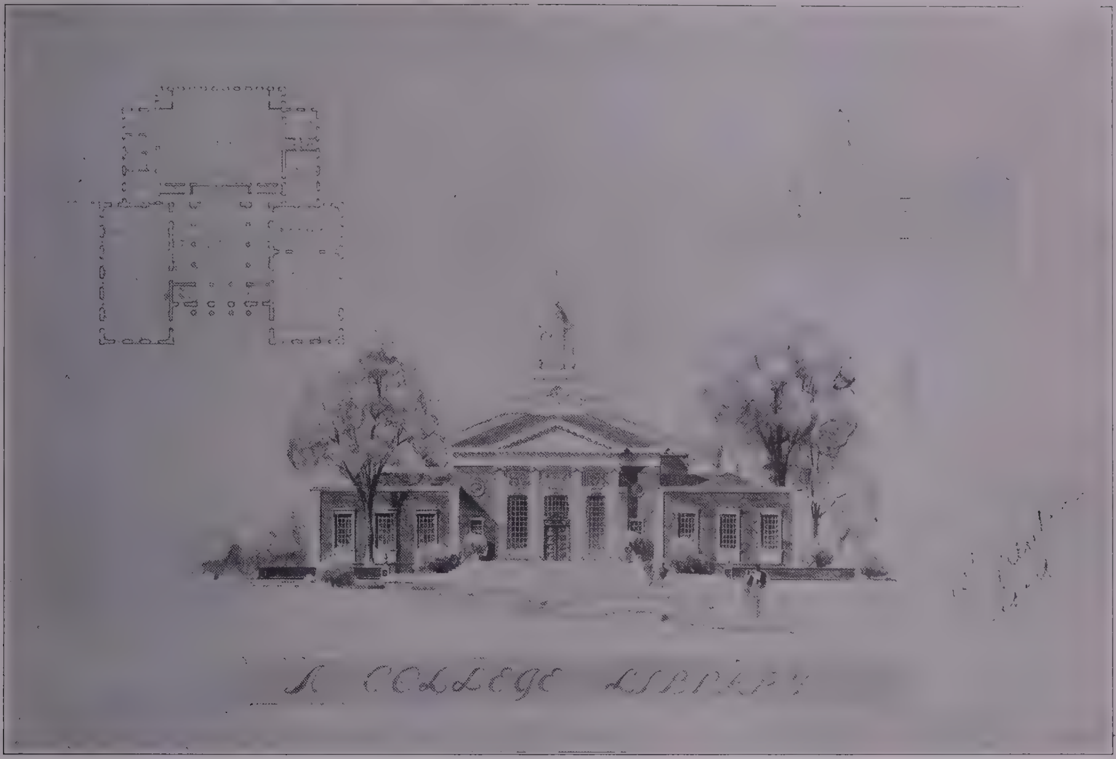
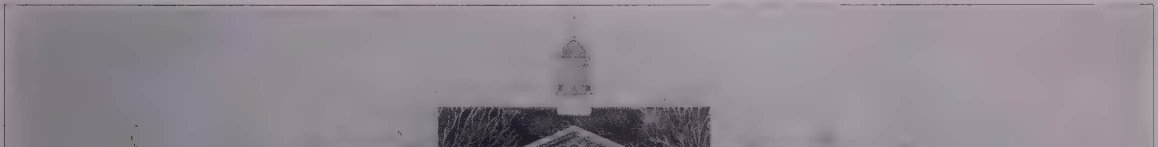
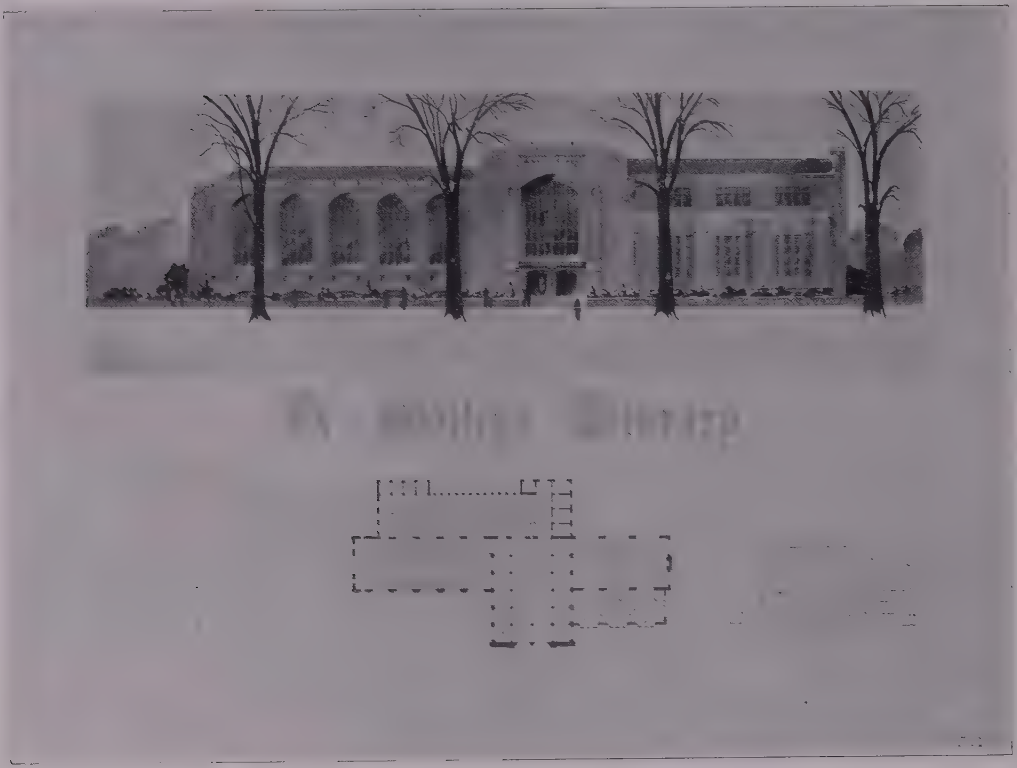


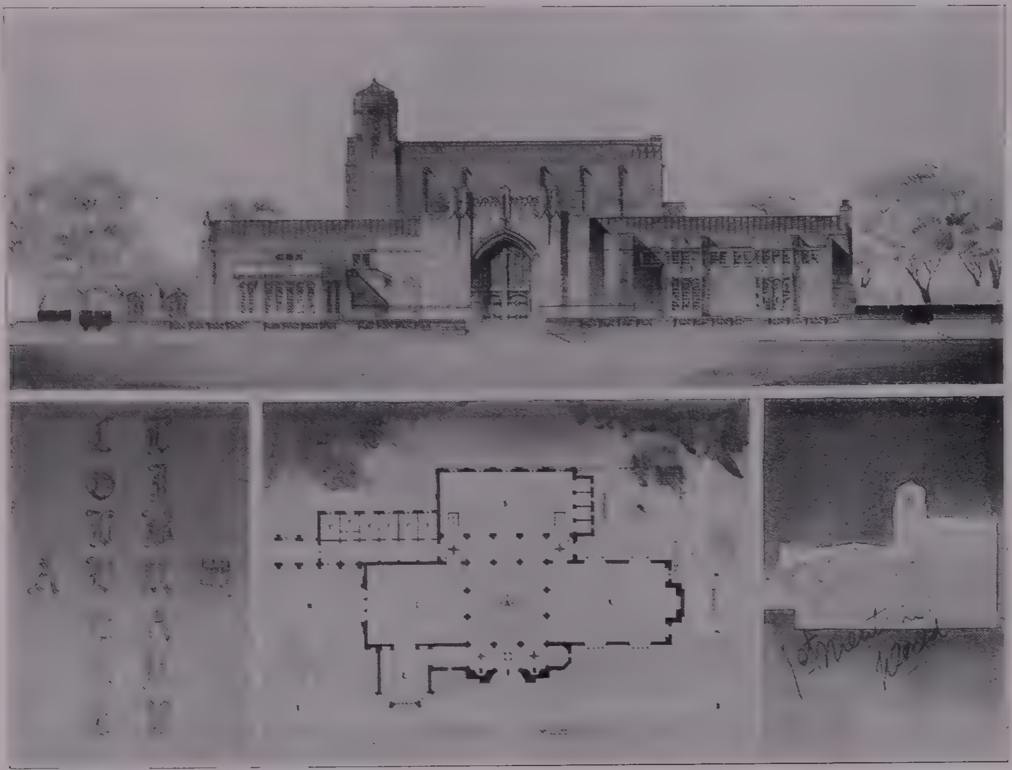
First Mention Placed—D. B. Crittenden, Yale University



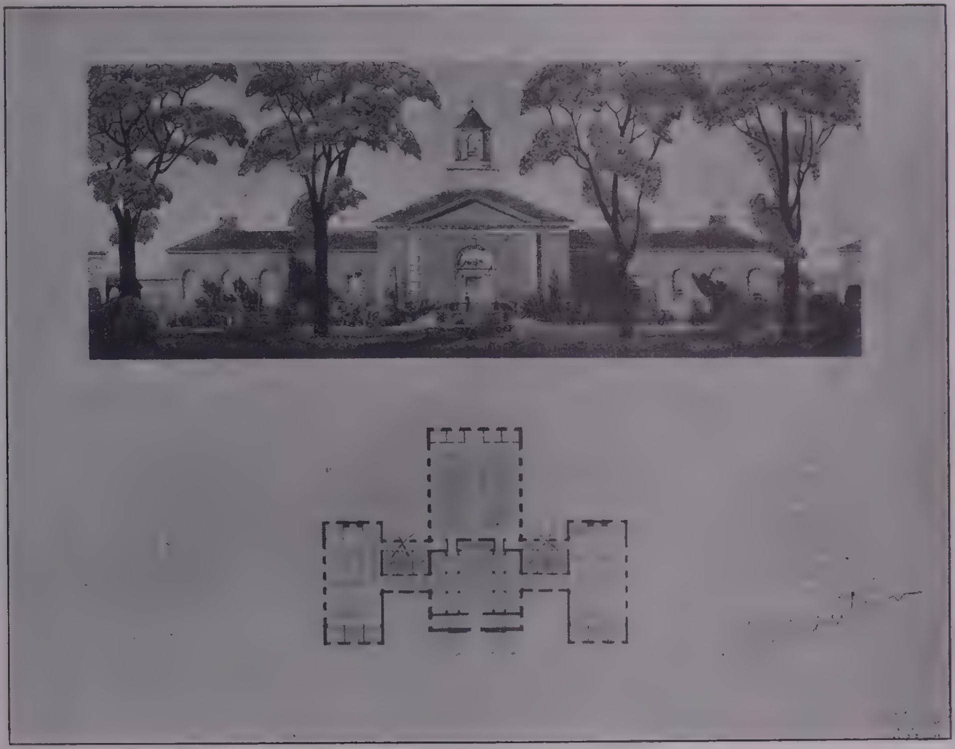
First Mention Placed—J. J. Croft, Jr., Georgia School of Technology
CLASS "B" III PROJET—"A COLLEGE LIBRARY"



First Mention Placed—H. Neumann, New York University



First Mention Placed—L. M. Smith, Drexel Institute
CLASS "B" III PROJET—"A COLLEGE LIBRARY"



First Mention—A. H. Fiedler, New York University
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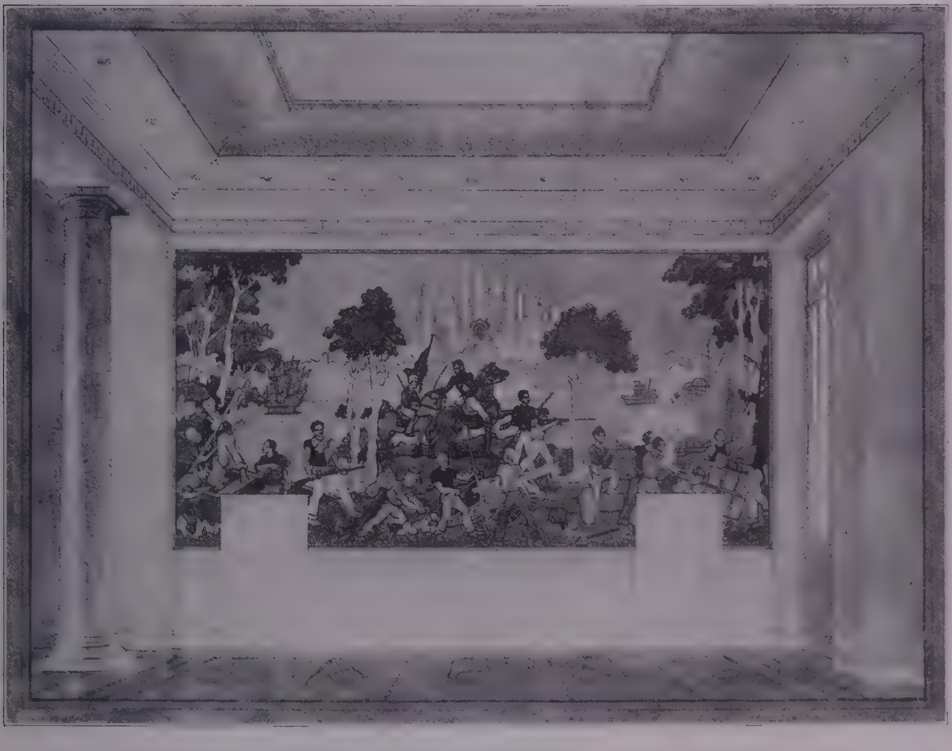
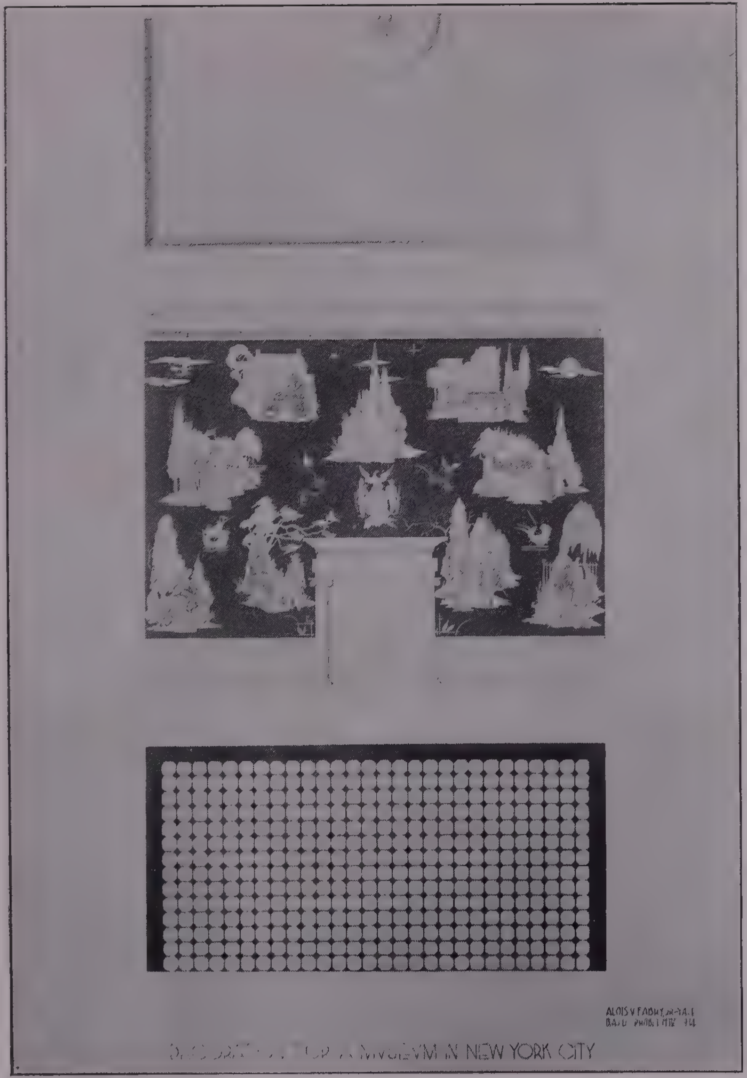
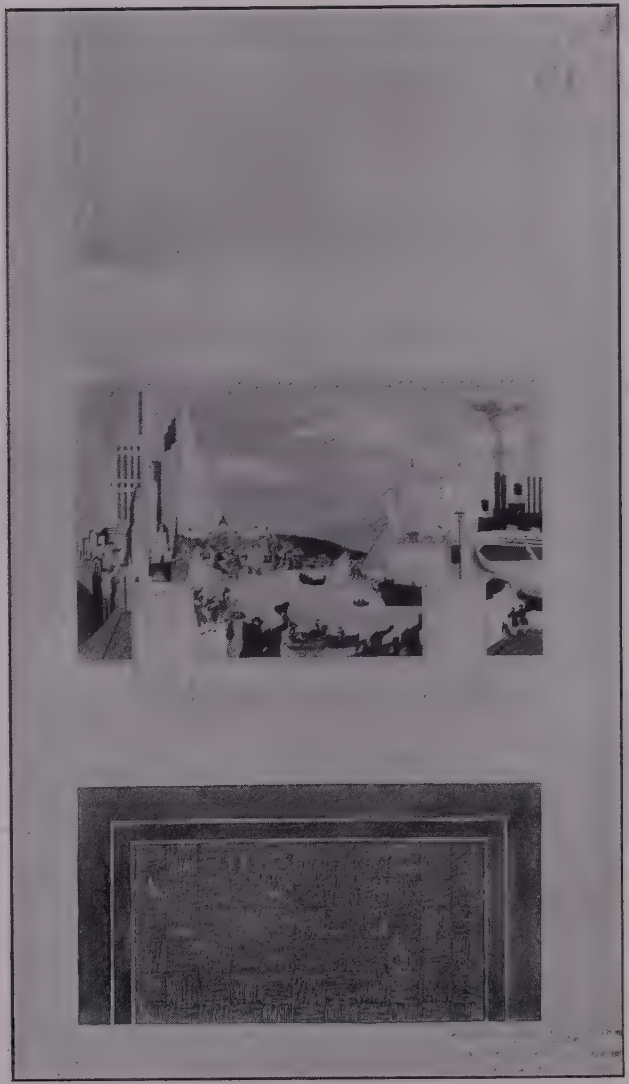


Second Medal—G. H. Murrill, Yale University
DEPARTMENT OF MURAL DECORATION, PROGRAM IV—"THE ENTRANCE HALL OF A CITY MUSEUM"

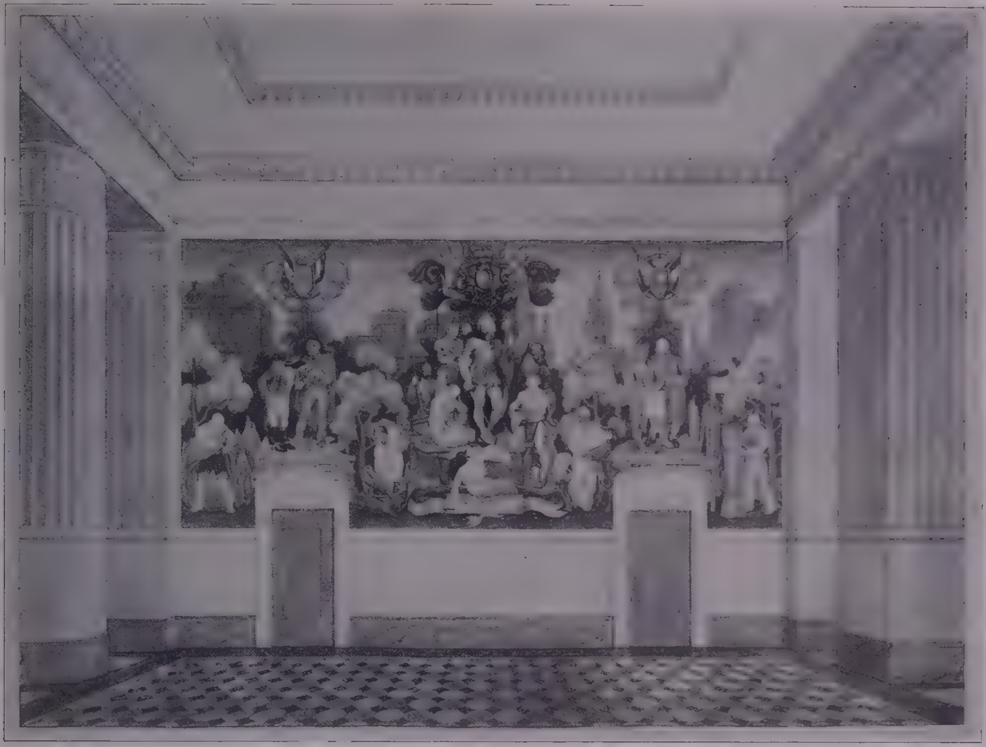

ALOIS V FABRY, JR
MVSEVM IN NEW YORK CITY

Second Medal—A. V. Fabry, Jr., Yale University

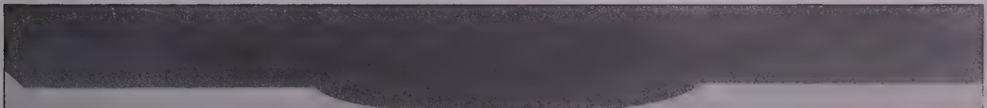


Second Medal—B. Pape, Yale University

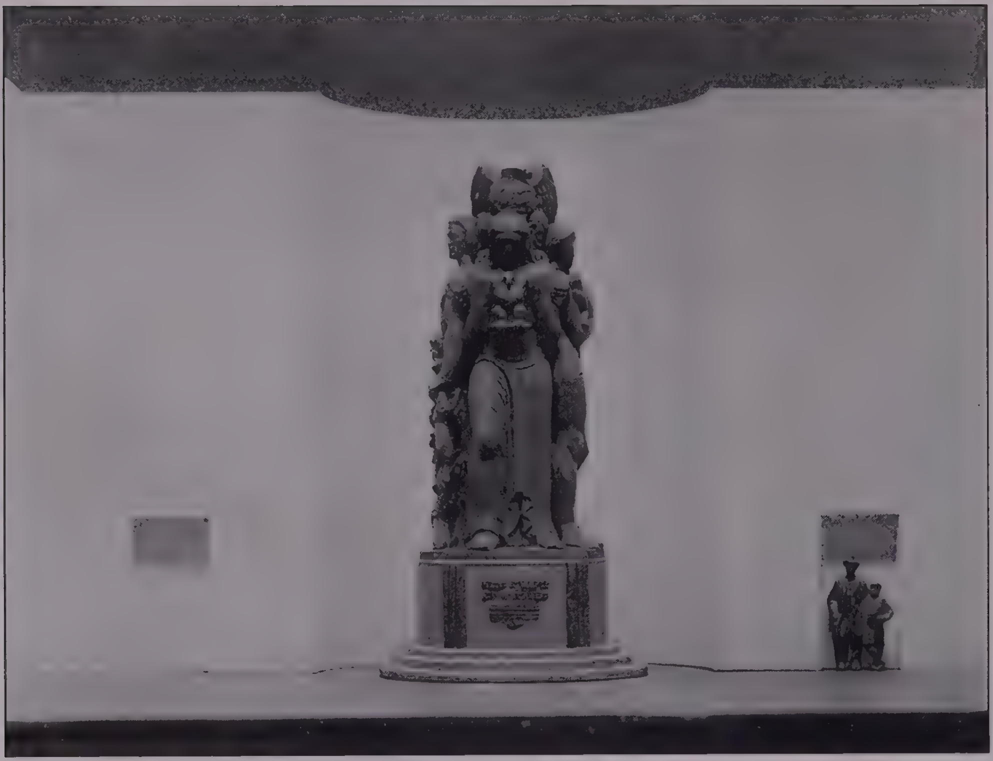
DEPARTMENT OF MURAL DECORATION, PROGRAM IV—"THE ENTRANCE HALL OF A CITY MUSEUM"



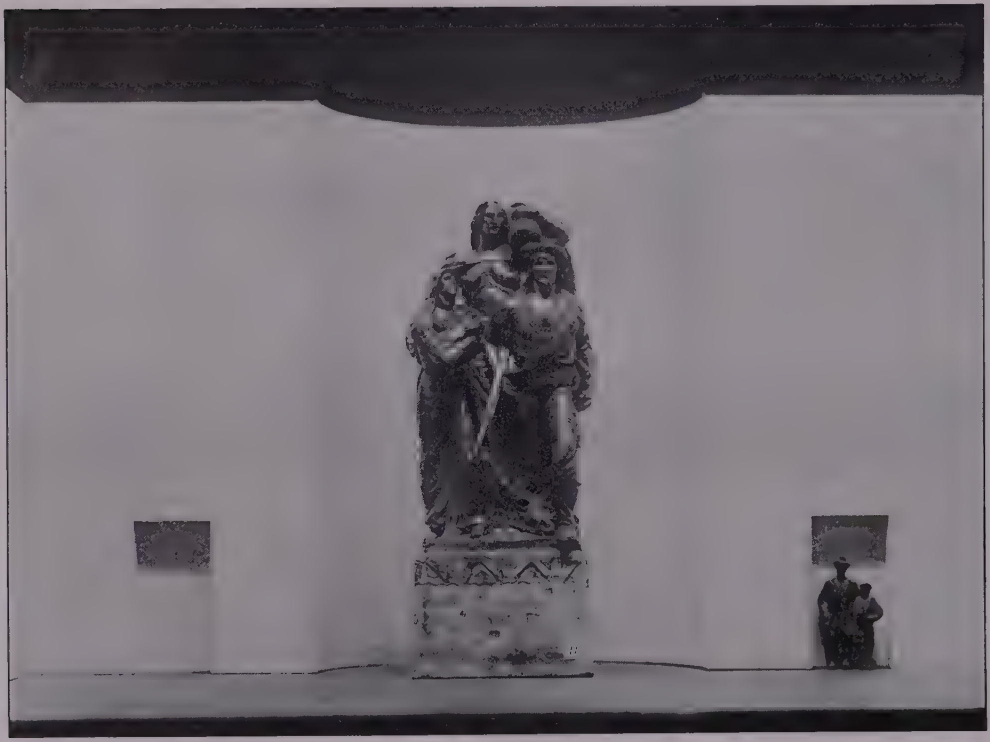
Second Medal—J. H. Zorthian, Yale University
DEPARTMENT OF MURAL DECORATION, PROGRAM IV—"THE ENTRANCE HALL OF A CITY MUSEUM"



First Mention Placed—J. Amore, Beaux-Arts Institute of Design
DEPARTMENT OF SCULPTURE, PROGRAM VI—"A BRONZE GROUP FOR A STATE CAPITOL BUILDING"



First Mention Placed—A. Wein, Beaux-Arts Institute of Design



First Mention—E. Dupen, Yale University

DEPARTMENT OF SCULPTURE, PROGRAM VI—"A BRONZE GROUP FOR A STATE CAPITOL BUILDING"

FONTAINEBLEAU

BY RONALD HOYT PEARCE

The Fontainebleau School of Fine Arts, when it opens its doors on June 25, 1934, will, one might say, celebrate the occasion with the happy thought of ten most successful years behind it since the opening of the school in 1923. If further proof of the success of the school is needed other than the recorded work of the former students since their return year after year from France, there is, for example, the record during the past eight years of the Paris Prize in architecture, which entitles the winner to two and a half years study at the Ecole des Beaux-Arts in Paris, having been won by six Fontainebleau men.

Other students have won both the painting and sculpture fellowships of the American Academy in Rome, while such important positions as Director of Cooper Union, and President of the Art Students' League of New York, are held by Fontainebleau Alumni.

While it is true that we now have in America every facility for technical training in the arts in schools that are second to none in efficiency, general opinion will undoubtedly agree that students, if possible, should still go abroad if only for a very short period to gain a first-hand knowledge and see with their own eyes what can otherwise only be learned imperfectly through books and photographs.

It would be difficult—in fact, almost impossible—to discover a school and surroundings more perfect than Fontainebleau, for students, with only a few months at their disposal, to absorb this first-hand knowledge, will find in the Palace that houses the school a living history of Architecture and the other fine arts, over a period of years during which France not only patronized her own architects and artists, but the foremost from other countries.

The School of Fine Arts is situated around the court of the Palace overlooking the famous Carp Pond. In this wing, which was burned down seventy-five years ago and now very thoroughly restored through the generosity of Mr. John D. Rockefeller, Jr., the architects work in a vast atelier on the first floor. From this atelier spiral staircases ascend to the studios of the painters and sculptors to the floor above, where the reconstruction of the roof has permitted the piercing of skylights that flood the studios with light.

In the vaulted chambers of the ground floor the fresco rooms are established, the most complete, one need not hesitate to say, that have existed in any art school since the days of the Renaissance. One room has a high beamed ceiling, the other is groined, so that there are many shapes to be considered for treatment and there is much wall-space to be covered.

It must not be supposed, however, that the students are expected to work all the time. According to French methods of teaching, no special supervision is exercised over their working hours and they are left free to come to their classes and leave them as they wish, it being considered their own loss if they fail to work enough. Intelligent diversion is distinctly encouraged.

Practically every student hires a bicycle and the late afternoons are often devoted to excursions in the forest, or to cafés that lie along its edge, or to swim in the Seine at Valvins, or Samois. Their meals are taken in the big school restaurant where musicians, architects, painters and sculptors mingle their ideas in conversation, and dinner is often followed by dancing in the club room behind the Hotel Francois I. The latter building serves as a dormitory for many of the students.

A happy feature of the 1933 session was a ten days' trip specially organized for the landscape painters to Brittany where the students received criticism by their professors on the spot; this trip proved such a success that another similar one is contemplated for 1934, this time to La Rochelle.

Full information concerning the Fontainebleau School can always be obtained at the American office of the School, 119 East 19th Street, New York City.

BY HOWARD GREENLEY

In the issues of the Bulletin consecrated to the work of the students in the American School of Fine Arts in Fontainebleau, editorial emphasis has been properly given to the description of the schools, the opportunities offered, the faculties, methods of instruction and the functioning of the organizations as a whole.

As a result of the illustrations and informative articles contained in these issues supplemented by lectures and talks in many of our art schools, not to mention the widespread cultivation of other areas, through the medium of an Alumni body of fifteen hundred former students, this country, as a whole, is well indoctrinated with the notion and advantage of this school and gives due recognition to the vision and aim of its founders. But this acceptance does not wholly account for the popularity and reputation of Fontainebleau for, after all, there are many institutions at home and abroad where adequate and intelligent instruction in the arts may be obtained.

Fontainebleau is something more than a school of art with stated courses and periods of attendance in its curriculum. Conceding the excellence of its faculty and instruction, or the joyous adventure of study in a foreign country, in what respect does it transcend other recognized institutions devoted to like purposes? Why is it a more joyous and fruitful field of endeavor and what is its peculiar advantage? The answer to this dates back many centuries.

There are in France, places whose names are so eloquently associated with her own history, or with the evolution of some great periods of European history that their mere mention recalls them as the stage setting for some prodigious human adventure. Old cities, cathedrals, palaces still vividly alive in their proud heritage of beauty, romance, drama and glory. Among these and dominating them all is Fontainebleau with its forest and palace, the House of All Ages. Nowhere else are history, art and nature more transcendently associated. From the 11th Century down to the present day, dreamers, philosophers, and artists of every kind have sought refuge or inspiration within its walls or in the forest. "Remote from the impudences of the brawling world," it was a place to think and to work.

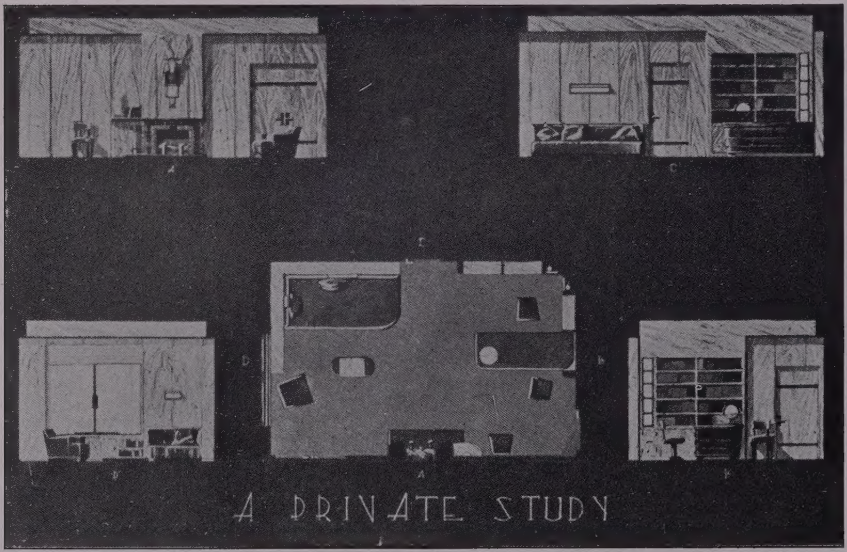
Here in the 14th Century were brought the collections of manuscripts, the nucleus of the present great National Library in Paris. The 16th Century witnessed the flowering of the Renaissance in France and had its origin in the "School of Fontainebleau," established by Francis I in the construction of the palace so that it became the educational center of cultivation in the arts, long before there was a museum in the Louvre, an "Ecole des Beaux-Arts," or a Villa Medici in Rome. So in emphasizing the peculiar advantages of Fontainebleau it must be evident that the foundation of the American Schools there today can be considered a continuation and a realization of the conception of a great king, more than four centuries ago.

Every cultural manifestation in the history of France is reflected in this age old palace, or enshrined in the silences of its forest. One hears the distant baying of hounds and harks back to the days of the Capetian Kings faring from Melun to hunt stag or boar. Thomas à Becket, an exile in France, consecrates the Chapel of St. Saturnin. Philip Augustus who built the Cathedral of Notre Dame came here at Christmastide in the year 119. Francis I begs the aged Leonardo da Vinci to devise some splendid pageant for his entertainment. Diane de Poitiers gives wise counsel to Henry II, and Philibert de l'Orme is commissioned to design her great ballroom. Fouguet has climbed too high and has fallen, but his beautiful Château of Vaux le Vicomte, nearby, delights the privileged visitor. Molière plays before the court in the great hall which is now the architectural studio, and Mme. de Maintenon looks out upon the beautiful gardens of Le Notre and nevertheless, plans the revocation of the Edict of Nantes. Gabriel's wing does not compensate for the destruction of the Splendid Gallery of Ulysses, but Francois Boucher delights with his decorations for Marie Antoinette.

The pageant is endless and seems not so much to recall a dead past as a living present. In this way we are reminded that great works of art are the only things that can bridge and survive great intervals of time. And it is in these surroundings and atmosphere that American students work and enjoy the priceless heritage of Fontainebleau. In a world in a state of ferment this contact and communion with one of the most glorious manifestations of its artistic development is an experience really worth while. Among the shadows which haunt the palace and silences of the forest, the student can discover in himself, not so much of unreasoning idolatry for the examples of the art of the past as an actively critical sense of the art of all periods and its relation to the present.

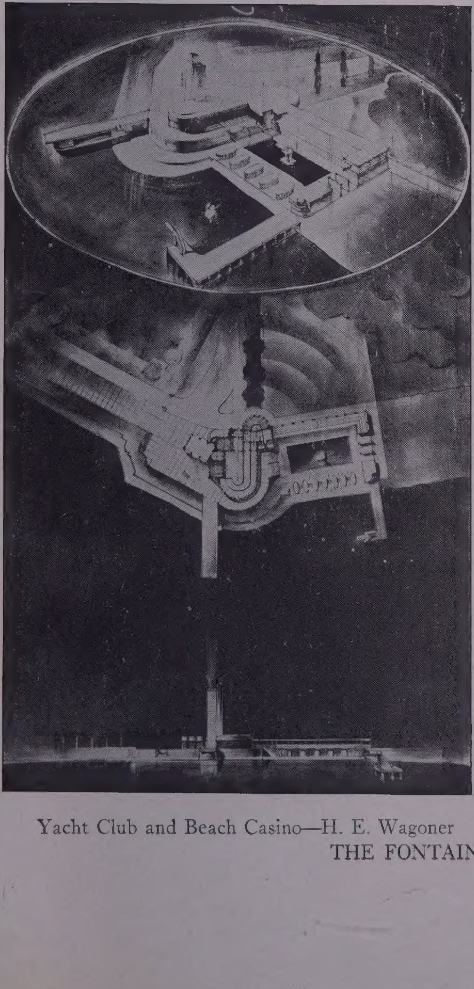
Only by his education and cultural knowledge and the notion of the proper values to assign to the past in relation to the problems of the future, is it possible for the student to express his own period in terms of his own individuality.

But above all and before all, in the words of a distinguished lecturer at the school: "The destiny of Fontainebleau is to foster, in any one who has eyes to see, a love and a knowledge of Beauty."

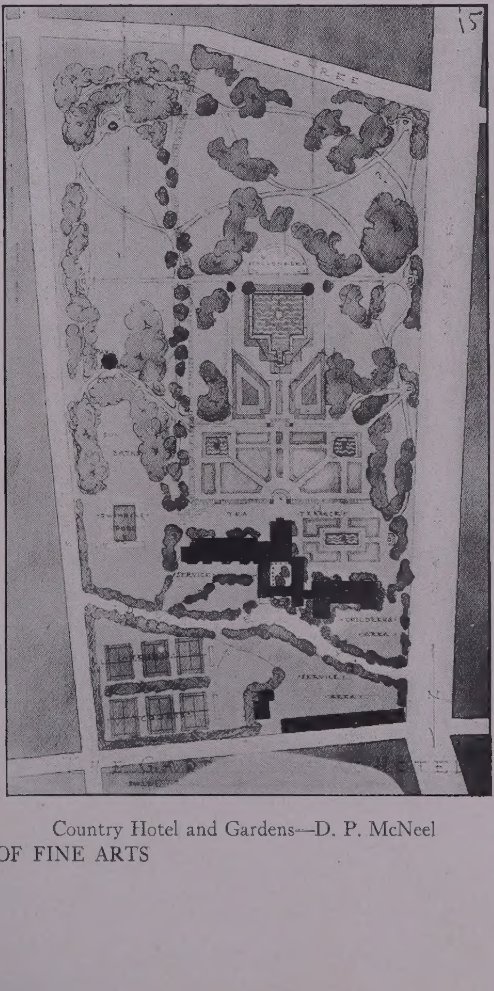


A Private Study—L. R. Bachelder
THE FONTAINEBLEAU SCHOOL OF FINE ARTS

American Students at Work in the Fresco Room

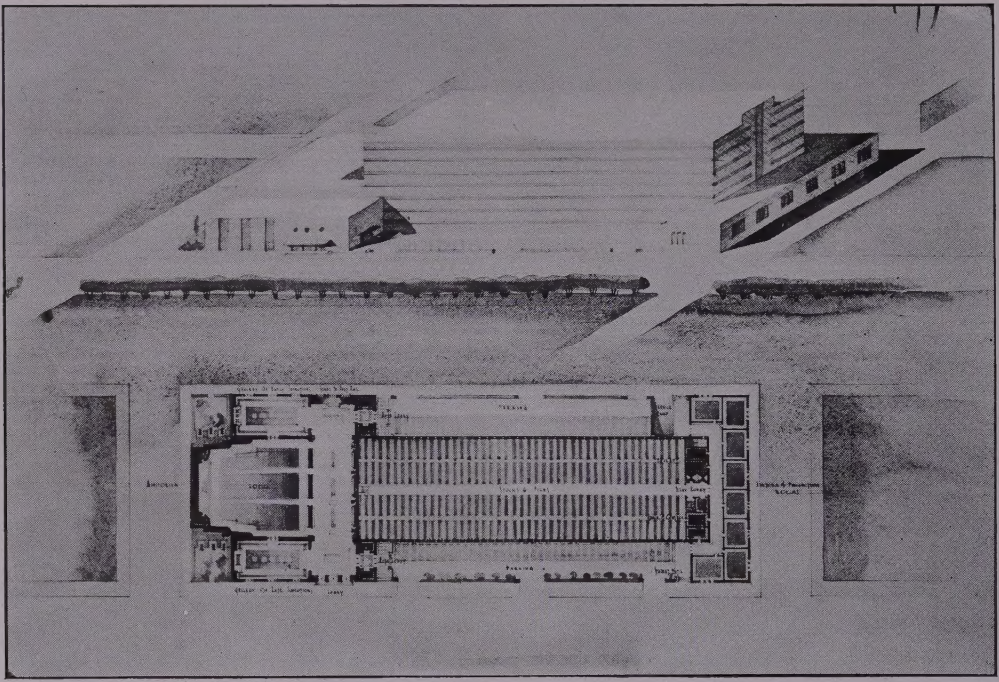


Yacht Club and Beach Casino—H. E. Wagoner



Country Hotel and Gardens—D. P. McNeel

THE FONTAINEBLEAU SCHOOL OF FINE ARTS



A Cinematek—H. A. Jandl

Landscape—E. M. Brisac
THE FONTAINEBLEAU SCHOOL OF FINE ARTS